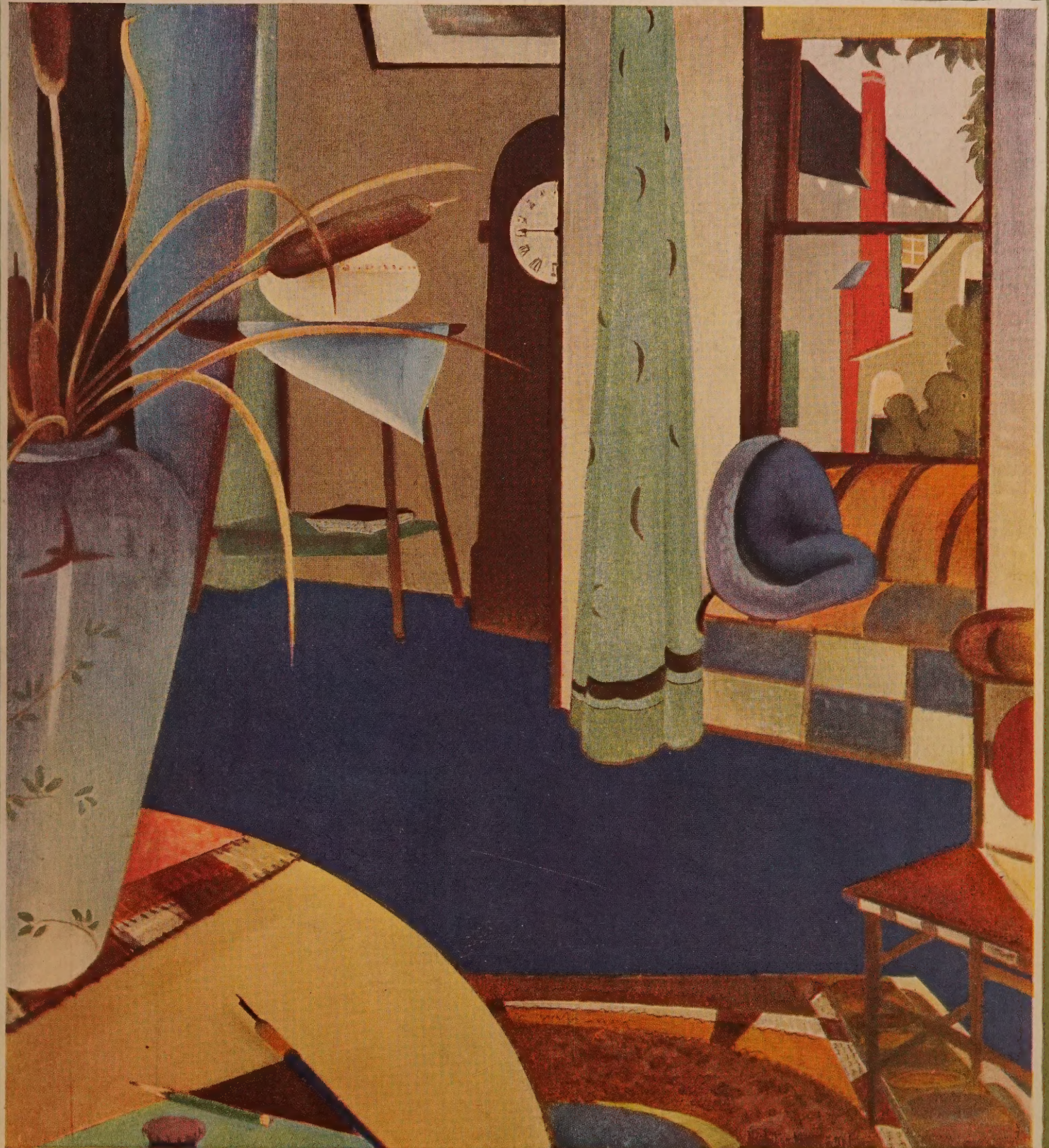


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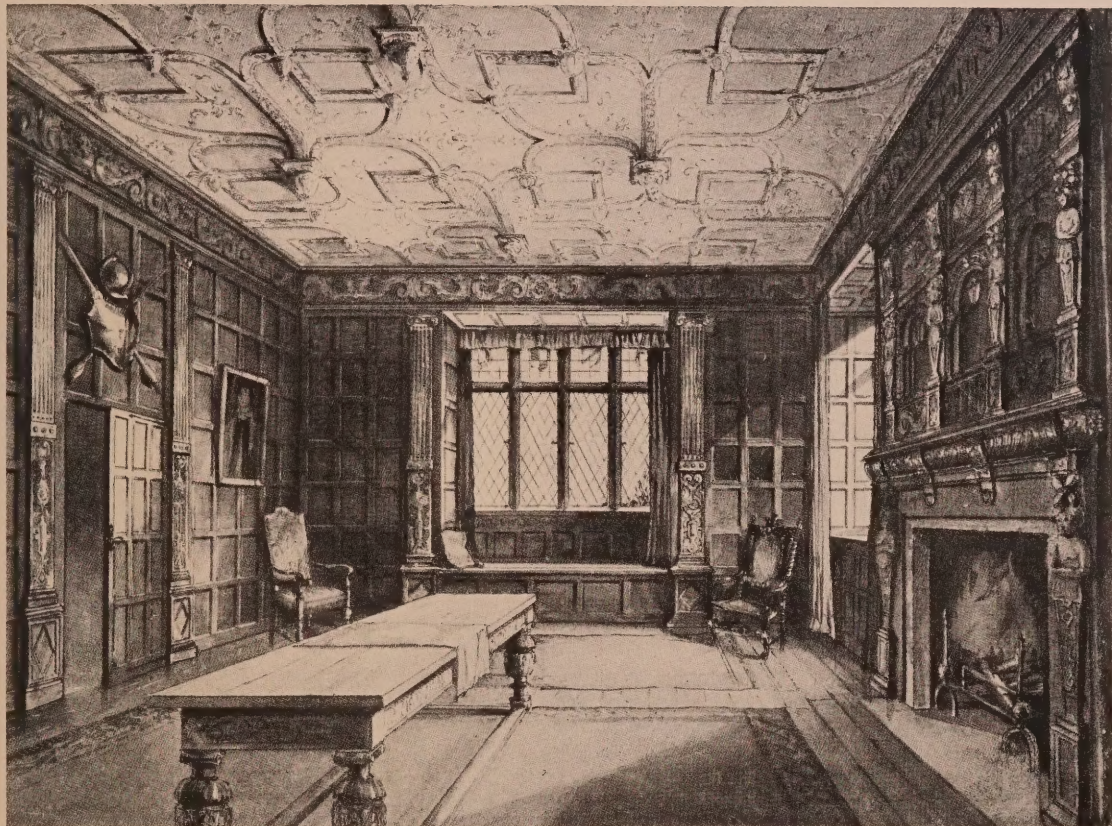
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## INTERIORS OLD ENGLISH FURNITURE TAPESTRIES



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*"SEATED STAG"*

*Eighteenth Century Staffordshire Pottery*

*Courtesy of Frank Partridge, of London*



June 1924

## STAFFORDSHIRE—"English Ming"

WHENEVER a work of art is capable of being produced at a small price it inevitably suffers the risk of being accounted so negligible in value that no matter what its merits few specimens survive. This is specially true of the small animal and figure pieces made in the Staffordshire kilns in their heyday, that is to say under the two branches of the family of Wood, under Thomas Whieldon and John Astbury. The museums of Great Britain, though they contain

*Fashion made, unmade and is remaking the vogue of this charming ware represented in the Partridge collection*  
Mrs. Gordon-Stables

many interesting specimens, lack any comprehensive collection. It was not until the summer of 1923, when Frank Partridge exhibited in London a large collection that the student was en-

abled to form a clear idea of the quality and scope of the output. In glaze, coloring and modeling this pottery gives such clear indication of Chinese influence that it has been called "English Ming." One is struck by the resemblance in such pieces as the "Reclining Deer," "Seated Stag," shown



"RECLINING DEER," STAFFORDSHIRE POTTERY COLORED BROWN ON A GREEN BASE

In the Victoria and Albert Museum





RIGHT AND LEFT: "RHINOCEROSSES WITH FIGURES." CENTRE: "BULL"  
WHIELDON STAFFORDSHIRE POTTERY

*In the Frank Partridge Collection*

in a color reproduction, and in the Whieldon rhinoceroses, bull, elephants and fox from the same source. The device of a Chinese figure seated on the back of the rhinoceros is an expe-

Wood's bust of the Rev. George Whitefield, in which eyes, gown and shaped pedestal are all carried out in a peculiarly soft, fresh tone of this color, the rest of the bust being all of an even creamy white. This, like his famous bust of John Wesley (a later work produced in 1781) is a wonderful specimen of portraiture in pottery, as it is also an outstanding piece of smooth and brilliant glaze. Considering the simplification of coloring, the vitality of expression and general dignity of style are remarkable. This example, which bears on the back a white oval tablet with the inscription, "The Rev. George Whitfield (sic) died 30th Sept, 1770, aged 56—Enoch Wood, Sculp, Burslem"—is the only one known to be still extant. The Woods, artists that they were, are credited with being the first English potters to sign their wares.



LEFT: "THE FLUTE PLAYER;" RIGHT: "THE BIRD CAGE," BOTH CHARACTERISTIC OF RALPH WOOD, SENIOR. CENTRE: "SAVOYARD PLAYING A TRIANGLE"  
STAFFORDSHIRE POTTERIES

*In the Frank Partridge Collection*

dient which Whieldon likewise adopted in certain models of buffaloes, using here too the splashed effect which he so often employed, which was obtained by the use of manganese. Mottled also is the grey and brown bull on the green plinth, Whieldon being noted for those wares, classed as "variegated," the beginnings of which date to certain Staffordshire potters who preceded him. Especially in the important model of the seated stag and in that of the deer is the true oriental appreciation of the animal nature to be noted. By simple and direct means the potter has achieved a lifelike character that embraces the essentials of each animal where methods of

Ralph Wood, father of Aaron and Ralph Wood the younger, usually marked his pieces "R. Wood." Ralph, the son, placed upon his products the legend, "Ra Wood, Burslem," or used the rebus of a wood and its trees, a device also employed by his own son, Ralph, and his cousin Aaron. Roughly

"ELEPHANTS" AND "FOX"

WHIELDON STAFFORDSHIRE POTTERY

*In the Frank Partridge Collection*





speaking, Ralph Wood worked at this type of production between 1735 and 1740. Aaron, the eldest son, set up for himself in 1750 and his son, Enoch, took over management in 1770, the year of the Whitefield bust.

A great many of the Staffordshire pieces were placed in the kiln unmarked, or else impressed only with the number of the mould. Thus the "Hurdy Gurdy Man" of our illustration is marked with the number of Impressed Mould 66 and is no doubt the work of Ralph Wood, senior, who was also responsible for the figures of Admiral Van Tromp in the act of drawing his sword, works which were probably imitated from the representation of Hudibras. He, too, was the author of the figure of Alderman Beckford, modeled from the statue in the Guildhall. Beckford was Lord Mayor of London in 1763 and again in 1770, and only two



LEFT: "THE HURDY-GURDY MAN." CENTRE AND RIGHT: "ADMIRAL VAN TROMP" STAFFORDSHIRE POTTERY, PROBABLY BY RALPH WOOD, SENIOR

*In the Frank Partridge Collection*

examples of his statuette are known to have survived. It appears to have been one of the last works executed by Wood, senior, though some critics are of the opinion that Whieldon was the modeler, while Wood actually made it. This duality of role often renders accurate attribution complicated.

Particularly interesting to the American connoisseur is the statuette of Benjamin Franklin, standing upon a pedestal enriched with portrait medallions. Very characteristic of the period is the coloring employed, namely the brown coat in conjunction with the cloak of manganese purple, the green lining and the yellow breeches worn with white stockings. Though unmarked, it is no doubt the work of Ralph Wood, junior, an artist in pottery, who, although possibly he boasted slightly less originality than his father, yet possessed in a marked degree a flair for characterization and artistic effect. By Ralph Wood, junior, also is the group of "St. George and the Dragon," of which two illustrations are given—one from the Victoria and Albert Museum, the other from the Partridge collection. Cast in the identical mould it is interesting to contrast the different use of light and dark in the tinting, produced both by under- and over-glaze colors. This work, originated by Ralph 2d, was



EQUESTRIAN GROUP, "THE DUKE OF CUMBERLAND AS A ROMAN EMPEROR." STAFFORDSHIRE POTTERY, PROBABLY BY VOYEZ

*In the Frank Partridge Collection*





"ST. GEORGE AND THE DRAGON." STAFFORDSHIRE POTTERY BY RALPH WOOD, JUNIOR. COLORING AND SLIGHT CHANGES IN POSTURE OF FIGURE DISTINGUISH IT FROM THAT AT RIGHT  
*In the Victoria and Albert Museum*



"ST. GEORGE AND THE DRAGON." STAFFORDSHIRE POTTERY FROM THE SAME MOULD AS THAT AT LEFT  
*In the Frank Partridge Collection*

afterwards imitated by Enoch. Both father and son produced, from the same mould, many copies of the famous "Vicar and Moses," of which the example in the Victoria and Albert Museum is illustrated here. This is notable as an outstanding

example of that simple type of humor which is a feature of the Staffordshire potters. The contrast between the slumbering cleric and the all-unconscious preacher is irresistible in its naïve appeal. The piece is carried out in brilliantly colored glaze and enamel.

"LION"

STAFFORDSHIRE POTTERY, PROBABLY BY VOYEZ  
*In the Frank Partridge Collection*



When one comes across a Staffordshire figure that is pseudo-classic in style, it is fairly safe to conjecture that it was modeled by the Frenchman Voyez who, after a split with his earlier employer Josiah Wedgwood, went over to the Wood family and with them produced a great number of pieces frankly influenced by the antique. The "Equestrian Group" of the Duke of Cumberland, now extremely rare, suggests, in the Roman emperor's garb of toga and scarf and the heroic treatment of the steed, that it is from his hand. It is interesting to note in this specimen the similarity in the decoration of the base to that





"MOTHER AND CHILD"

*Eighteenth Century Staffordshire Pottery*

*Courtesy of Frank Partridge, of London*









*"TWO GENTLEMEN"*

*Eighteenth Century Staffordshire Pottery*

*Courtesy of Frank Partridge, of London*







on the base of the "Seated Stag." The pedestal decoration, as well as the general characteristics of the "Lion" with his left front paw resting upon a ball, again suggest the classicist Voyez. His,

against branches of trees growing out of rustic bases. Later on in his career when he became involved in serious trouble owing to the forgeries he had made of some of Wedgwood's classic



"THE VICAR AND MOSES"

STAFFORDSHIRE POTTERY

*In the Victoria and Albert Museum*

too, are the two plaques modeled in high relief that represent respectively "Innocence" and "Grooms Carousing." Voyez excelled also in animal studies and by him in all probability are the animated "Stag" and "Hind" standing

cameos, he forsook his modeling after the antique and also his studies of animals for little rustic groups and adopted altogether a more naturalistic style. The groups illustrated of "The Flute Player" and the "Bird Cage" are not however





LEFT TO RIGHT: "NEPTUNE." "CHARITY," IMPRESSED "E. WOOD." "OLD AGE," IMPRESSED "R. WOOD." "FEMALE FIGURE."  
"APHRODITE AND CUPID." STAFFORDSHIRE POTTERIES  
*In the Frank Partridge Collection*

by him but by Ralph Wood, senior, of whose human, appealing touch they bear a clear imprint.

There is a suggestion of the classic in the small figures of "Neptune" and of "Aphrodite with Cupid," to the rustic bases of which are added square pedestals of white. The same spirit animates the two versions of "Charity" with her children. This theme of a woman cherishing her little ones was, in various guises, one much favored by these eighteenth-century modelers. It appears again in homelier, more intimate form in the group illustrated in color, wherein the maternal idea is still further developed in the sow and pigs posed about the woman's feet. A splashed treatment has been chosen for the beasts while the female figure is simply draped in a gown of blue. As an

example of the prices originally charged it is interesting to quote from an invoice furnished by Ralph Wood to Wedgwood in 1783, wherein he quotes "George and Dragons" at two shillings and "Venuses with purple linings" as low as fifteen pence. An "Apollow" could be supplied for as little as ten pence, but if extra gilding was required it would cost five pence each more! It is still further illuminating as proving that one master-potter was not above drawing upon another when his own resources ran out.

The most experienced of experts is not always reliable in his attributions of Staffordshire figures to the various potters referred to here though a developed acquaintance with the ware usually enables the collector to determine fairly accurately

AT LEFT: "INNOCENCE RIDING ON A LION." AT RIGHT: "GROOMS CAROUSING."  
STAFFORDSHIRE POTTERIES BY VOYEZ  
*In the Frank Partridge Collection*



the authorship. Whieldon paste is peculiarly crisp and hard and he glazed the underneath of his figures more frequently than did his colleagues. The Woods glazed the underneath less frequently, allowing the biscuit-colored clay to make its appearance freely. The figures are mostly on a small scale and highly glazed. This early maker does not seem to have signed or marked his wares at any period so that attribution of his work must remain more or less conjectural.

# A NOTE ON ARTHUR LEE

THE HIGHEST official honor, the award of the Widener Memorial Gold Medal, at the Pennsylvania Academy, has just been paid to the art of Arthur Lee. It is a well-

deserved award, and in making it the Pennsylvania Academy honored itself, for seldom has it gone to an artist who has worked more purely for the love of his art, and less for recognition and reward. It will add no jot to his artistic stature with those who already know his work, but it may bring his name and artistic quality to the attention of a wider public, and this is perhaps the ideal function of any official recognition.

It is too commonly believed that the artist who works primarily for the love of his art can not or does not exist in America, that an artist here must commercialize his talent in order to live. There are examples enough on every hand, it must be said, of men who have sold themselves for a quick success, and much spiritless work could be conveniently explained upon this hypothesis. It does indeed seem probable that the artist class in this country is laboring under a misconception, perhaps is struggling to live up to a false ideal. There is no clear line of demarcation here between the artist and other men: the American obsession for success and its corollary, the mania for living and looking like everybody else, and that everybody else a banker or successful business man, have actually made little more than business men out of some of our potential artists. Poverty, unconventionality of dress or surroundings, the age-old prerogatives of the artist, are not understood or tolerated in America, except in the occasional cases where they are adopted as an affectation, and are carried to such extremes as to

*Sculptor who has just been awarded the Widener Gold Medal is a significant figure in American art*  
JEAN PAUL SLUSSER



ARTHUR LEE

class, and have bartered their souls for the things that other men have—houses, clothes, motors—the visible ear-marks of success and respectability.

The true artist does not surrender his soul for such goods. It is not that he is stronger in his

approach charlatanism. And too many potential artists under the urge of this misdirected social pressure have accepted ideals not their own or those belonging to their rightful

power of self-denial than other men. It is simply that he does not crave or require possessions beyond those necessary to his work. It is a case of not wishing to surrender the greater treasure for the less, nor of being willing to surrender a birthright for a mess of pottage. The true artist has a different set of values, and is not interested in having and in being seen to have the things that other men live by. He is a man who like Saint Paul has seen a great light, and henceforth is not as other men. Such men are rare in any age and in any country,

but they exist despite adversity and in almost any surroundings—in America as well as elsewhere. It is a happy occurrence when one of them, and even before middle life, is given official recognition and encouragement.

Arthur Lee was twelve years old when he saw the great light that changed the world for him. He was fonder even than most boys of outdoor sports and games, and very early discovered a great interest in the conformation of his own body and those of his fellows at play. Like most boys he lost no opportunity for going swimming, and it was at the swimming-hole that he one day suddenly and for the first time in his life had a complete and conscious realization of the meaning of





"DAWN"

BY ARTHUR LEE

beauty. It was at sight of the white, perfectly muscled body of a powerful grain handler from the mills nearby. "I thought I had seen God" is his expression for the way he felt. He found himself after this going swimming not so much for the

sport of it as for the chance it gave him furtively to study the physical forms of his companions. The human body became and henceforward was to him the sum and symbol of all beauty and all divinity.

And when not much later a copy of Bulfinch's *Age of Fable* fell into his hands and he saw, even in its dry line renderings, representations of the nude human figure, and read its tales of gods and heroes, emasculated renderings from Ovid though they were, new worlds of the spirit opened before him. He nourished his newfound passion on reproductions of Greek sculpture in the public library, until finally the chance reading of an article in a boys' weekly on the education of an



ABOVE AND AT LEFT: "VOLUPTÉ," BY ARTHUR LEE  
Widener Gold Medal, Pennsylvania Academy, 1924

artist gave him the stimulus that wrenched him loose from his prosaic middle-western environment, and with forty-six dollars in his pocket he



came on to New York twenty-one years old, totally without experience, and never in his life having seen even the plaster cast of a great work of sculpture.

The chief point of remark about Lee's early New York days is that his devotion to his boyhood

patron, who, attracted by the boy's earnestness and intelligence, offered to pay his expenses through four years of study in Paris.

How Arthur Lee came unscathed through three years at the *École des Beaux Arts* in Paris is further matter for astonishment, but he received,



A CORNER OF ARTHUR LEE'S STUDIO IN PARIS

passion carried him triumphantly through all the shocks, discouragements and disappointing half-realizations that deaden the souls of young idealists in their first encounters with the great city. Always the athlete, he discovered when utter poverty assailed him that he could earn a living as a model, and there followed a period of arduous but not unprofitable slavery in the studios, in which the eager youth absorbed much of artists and their lore while continuing his studies in drawing at night. Then the unbelievable occurred in the appearance on the scene of a

at any rate, a more than thorough academic grounding, while the museums and the constant study from life in the *croquis* saved his soul artistically. He fairly haunted the museums, till he knew the classic marbles, as he did the casts in New York, by heart. Metropolitan Museum attendants still remember the boy who got down on his knees to study the casts as they had never seen anyone else study them. And when at last he came to London before that greatest spoil of the antique world, the Parthenon frieze and the Elgin Marbles, and visited the museums of the

antique in Italy, he entered finally into regions which from his boyhood had formed the background of his dream.

It is frequently said of Lee's sculpture that it is Greek, but it would be much more to the point to say that it is classic, in the true sense of that

are usually most completely engrossed with the rhythms of the spirit. In these their work is rich, but it is likely to be correspondingly poor in its expressiveness of the form and movement of living things. The decadents of a period seem inclined to miss the rhythms of the spirit in their concern



THREE SCULPTURES IN AN EXHIBITION OF ARTHUR LEE'S WORK

word. There is a text of the Chinese sage of the sixth century, Hsieh Ho, which says of a work of art that it "exhibits the fusion of the rhythm of the spirit with the movement of living things." With the addition perhaps of the word "form," to make it read "form and movement of living things" we have a suggestive definition for classic art. It is the primitives of any art movement who

with presenting the form and movements of life, in other words, the illusion of reality. There is a moment between when certain artists find it possible to achieve a nearly perfect fusion between the two, when inward rhythm is completed by outward form, and there is a balance between the qualities of design and those of representation. Such a moment came in Greek art in the fourth





"TORSO OF A BOY"

BY ARTHUR LEE

century B.C., and in Italian art in the late thirteenth and early fourteenth centuries of the Christian era. An artist of such a type is Arthur Lee, and he occurs curiously enough at a time of general breaking up and change, of crossing and intercrossing of artistic influences. Rodin, the greatest of all decadents, an artist who carried modeling, the rendering of the surfaces of living things, further perhaps than it has ever been carried before, is barely dead, and a whole school of modern primitives is conducting laboratory experiments in the attempt to isolate the rhythms of

the spirit and to build with them a non-representative art patterned on a sense of the inner truth of living things and not on their outward form and movement.

In an artist like Lee there is an astonishing balance struck—an intense emotion for life is married to a profound feeling for form, in a way that has seldom occurred in modern times except among the French. There is a fine fusion of pure abstract design drawn from his intuitions of the deepest rhythms of the spirit as it has its being in living things, and of forms representative of life as it presents itself more directly to the senses. Idea and form are harmoniously and indivisibly one, as they are in classic art whenever and wherever it appears. Apparently realistic, his sculptures are yet very far from imitating life; they are copies, rather, of a plastic idea born of the artist's contemplation of life and rendered in terms of the forms and movements of living things. There is no over-insistence upon design of and for itself, as in the work of some of the ultra-moderns, and there is no emphasis on realism of modeling as in most of the academic decadents. There is simply the fine balance of design and modeling that brings this work nearer in spirit to that of the Greeks than that of most modern sculptors. The balance, emphatically be it said, is struck from

within, is a product of the artist's experience with life plus his understanding of the language of art. His passion is always for truth—"amant sur tout du vrai, no voyant le beau que dans le vrai" as Ingres has it; "living form" is Lee's own statement of his ideal. His actual achievement to date has been small in quantity but very high in quality. Though much of his work is fragmentary, it is even so more significant, as being part of a greater whole, than the larger output of lesser men. In Arthur Lee we have among us, once more, in short, a sculptor in the grand manner.



"LA HALTE"

BY JULES ÉMILE ZINGG

## ZINGG, SANE MODERNIST

THE LIFE of today, as reflected in the *Salon d'Automne* and the exhibits of the *Indépendants*, is complex and tormented. The thousands of artists swarming on Montmartre

and on the *rive gauche* suffer the pain of acute competition unrewarded materially. A nervous disequilibrium prevails, and one concludes frequently that artists are made of gunpowder. The mention of a name, of a movement, causes a flash and a report. Distortion of form is the language of the exacerbated. The galleries groan and stifle with the savage disdain, morbid naïveté, defiance and sensuality crowding their walls. A notable painting by one of the leaders—a sensibility of acid gray against dull gray, quickened to a harsh drama by a stubborn, scorching red—expresses, characteristically in the terms of a *nature-morte* composed of dead flowers, the cold discontent of the present generation. And though these bitter utterances move us, for at their best they are art as Baudelaire is art, the discovery of a calm soul amid all this revolt is an unusual delight.

Jules-Émile Zingg is undoubtedly one of the noblest of the modern decorators. Few under

*An artist lover of earth who combines the sombre simplicity of the Primitives with the vision of Poussin*

Louise Gebhard GANN

forty are so sure of direction and means, so rich in actual accomplishment. This is to take him on the whole. The first impression of the "Halte," in the *Salon d'Automne*, 1922, might provoke

in the casual spectator a sensation of the grotesque, especially if the entire range of this artist be unknown; but these Homeric oxen in their deep bovine repose, the broad and genial child with her corn-flowers—one of the delicious color-accent of this sombre painting—the heavy peasant so well related to his cattle and the uncompromising mountains that enclose him, his church and village, his beasts and his fields, finally take hold of the imagination. We perceive a new reading of earth. The response is to balance, harmony, singleness of aim—a mood of serene joy. And when we relate this bucolic to the entire work of Zingg, the strangely attractive snow scenes, the pastorals with the nude in landscape, the resplendent interiors, we are quite willing to believe with Robert Rey that we have here a great decorator.

Zingg is not Parisian. Born at Montbéliard, on the head waters of the Doubs, his sympathies naturally turn to the rugged. Perhaps it counts





"THE MAN WITH THE CELLO"

BY JULES ÉMILE ZINGG

that his ancestry was Swiss, a race of climbers, breathing pure air and scanning broad horizons. From them comes the large sweep of his art. In opposition is the sensation of valleys, remote, briefly touched by sun, where people labor and seem to partake of the nature of the rocks that hem them in. He says himself: "I dream of a magnificent country, with a sumptuous scene of great mountains in simple lines, peopled by beings superior, noble and beautiful, untrammelled by the passions. Robust men, generous women, laughing children. Dignified attitudes that only powerful sonorities, grave and gentle accords, may transpose. . . . In a word, the Paradise of Poussin and Claude Lorrain." We have here the properties and the protagonists of the *Grande École*, and when one reflects on the history of the arts in France, especially the drama, one perceives a racial aspiration for the refined and stately that among the Latins takes its place beside the homelike and the familiar. On the other hand, this native of the Vosges is a temperament that like Shelley responds completely to nature. "It is nature with its forms, colors and movements that made me paint." Trees, the blue sky, a humanity close to earth pass through his imagination and reappear in a Golden Age. Toil becomes a symbol of man's union with the planet

and the elements that nourish him; tragedy, like the tragedies of the ancient Greeks, is a dithyramb to the seasons. This is to see Zingg with his own eyes. He is unconscious, it seems, that often he paints humoresques—grim troll dances that evoke Peer Gynt. He creates, from any point of view, Escape . . . from subways, congested traffic, the fever of cities.

Gauguin attempted to realize this escape in his life; he attained it only in his art. Zingg is more fortunate. His art even in its most decorative mode bears witness to his family ties, his friendships, his undisturbed attachment to a region. He has the unusual faculty of

employing immediately the commonplace, which, by the alchemy of love and vision, he lifts to a sphere of ideal grandeur or idyllic beauty. Is it not true that many artists are animated by fury and hate? Do we not feel it in Forain, Lautrec, the vitriolic greens of Cézanne's portraits? And is it not present in much of the tormented work of the group to which Zingg adheres? His acceptance of life is extraordinary in this age of revolt.

One of the ambitions of the present generation of French painters is to return to the classics. We saw\* how this aim modified the radicalism of Jean Marchand, and we observe even more directly how it simplifies the decorative issue for Zingg.

\*INTERNATIONAL STUDIO, July, 1922

"LA FOIRE DE SAINT-SATURNIN"

BY JULES ÉMILE ZINGG



The case of the latter, unlike that of Marchand, is one of predestination rather than choice. For when at eighteen he showed his first painting to the connoisseurs of Montbéliard they exclaimed, "That is vieux Breughel!" "Old Breughel!" The youth had never before heard of him. So when these same art lovers obtained for him a purse with which to emigrate to Paris to study at the *École des Beaux Arts*, he resolved to go there to find out what Breughel the Elder was like. The natural sympathy between himself and the painter of kermesses led him almost immediately to rebel against the methods of instruction prevailing in the school, and like so many others of his day he went to the Louvre to discover the principles of the old masters. What interested him was how they obtained their harmonies. In this he showed the trait that was later to dominate his technique. Apart from Breughel (who indicated to him the way in which to depict these market-days of the Auvergne and the Franche-Comté, these harvests of golden wheat, with the festivals of the threshing and the vintage) he studied Titian, Giorgione, Veronese, Rubens and the Flemings, with the French classicists and the painters of 1830. A visit to his studio amid the quiet gardens of Villa Brune tells the whole story of the influences so ardently undergone.

In his first painting, carefully preserved in a corner of the big *atelier*, we see the low broad cart, the heavy horse, the squat driver that prevision the earth-gripping shapes of the "Halte." The umbers, greens and reds then hesitating towards Impressionism, have now resolved themselves into the simple palette of ochers, gray, black, with green and blue—the palette of a primitive as understood by Gauguin. Here is a large panel, a Millet on whom Cézanne has begun to encroach—the scandal of the *Artistes Français* immediately preceding the war. Follows a cacophony of rebellion: Cubisms in the oils; in the water-colors so celebrated and ultimately so rich, strong and personal, we see, at the beginning, Hiroshige in the rhythm of a crowd, or, where hills rise in crests, Hokusai. There are wood-blocks in color, in black and white, amusing essays, or pages of consummate skill in which we have freshness and exquisite sensibility. We come to the large decorations of the post-war period such as "The Man with the Cello," a calm pastoral in a magnificent harmony of earth-colors, an evocation of a world that invites to rest. The animated "Foire de Saint-Saturnin," seen in last year's *Nationale*, is also here. One could write a book about this canvas, so significant it is of the new age. A most personal work by its distortion of form, its robust unhesi-

tating composition and its daring contrasts of strong simple colors related to a fundamental opaque gray; it shows the curiously international artistic family to which its author belongs. The *kermesse* of Brueghel, the Tokaido of Hiroshige, are in solution with Poussin in a work that summarizes with singular verity the entire modern movement. Without Cubism, Cézanne, Gauguin, the research of the *jeunes*, it could not have existed, nor could it have been what it is, an individual expression of a scene in a region remarkable for its character, had not these universal and historic influences been assimilated and turned into new vitality by the painter. It represents in plastic form the philosophy of Zingg, who says, "If you are sincerely and intensely individual you necessarily attain universality." This is the meaning of modern art: it does not limit itself to national or racial sources. Its investigations and attractions include all history and the entire planet; but the mentality of the contemporary artist at his best is so ardent and omnivorous that this vast vocabulary is for him the fundamental of a new language by which he defines and illuminates himself. Though Zingg has illustrated this spirit, he is by no means alone. It writes its message on the *Salon d'Automne*, the *Indépendants*, and even on the *Nationale*. The medieval yet Japanese landscapes of Waroquier are in point. The basis of the brevity of Henri Matisse is without doubt exotic. Many names could be cited.

Zingg's work is distributed in the public museums of France and in private collections. Most Americans who visit Paris know his splendid panel, "Le Son de Musique," in the *Salle Moderne* of the Luxembourg, not a banality discoverable in the succinctly organized surface. "La Petite Rue," which was purchased by the French government, hangs in the *Jeu de Paume*, the annex of the Luxembourg. In the Loiseau collection we find the "Mère et Enfant" in a small but perhaps the most perfect of this artist's oils.

But Zingg has many sides. The "Moisson d'Or," owned by M. Delaroche, is a glorious hymn to life in which his ochers obtain resonance against the deep emerald of the hills. That the painting is flanked by works from Zorn and Daumier does not diminish its vigor, or the serious happy quality of the emotion it exacts from us. In the decoration of the dining-room of M. Coste there is a panel four metres long. It is intimate and amusing. The scene is a summer day at Auxerre, M. Coste's home, with M. and Mme. Coste, baby Coste nursing his bottle. The family dog, animated and expectant, is on one side, and Mme. Loiseau and M. Loiseau on the other. Peasants





"MERE ET ENFANT"

BY JULES ÉMILE ZINGG

with their horses and plows move in the distance. We distinguish a church, gardens, the Cathedral.

Gray weaves this painter's destiny. It is this eye for gray in its varied gamut that has enabled him to paint snow with exceptional distinction. But he perceives the pearl hues of midday in burning summer. For this mysterious and sombre ambience his reds exist. His color springs from it and returns to it. His so vigorous line ordering the sullen masses is one with this vision.

Zingg is a scrupulous and hard-working artist whose approach to life is humble and passionate. He spends much of his time in Auvergne and the French Jura, although actually his home is in Paris. But the nervous acerbity engendered by this city, which, as they say, "devours the young and the merely talented," has not affected him. He stands out against his background, a sturdy, red-haired countryman, whose blue eyes might designate him Irish were it not for the expression of his straight, well-planted nose. In conversation one is impressed by his alert, seeking, mentality. He comments on the civilization of the Orient. The United States "is the country of the future, fabulous in its possibilities on account of its freedom from tradition." He is somewhat painfully sensible of the opposition to the new in France,

and one remembers that his escape from the *Artistes Français* has made him the *bête-noire* of the Society of Bursaries of which he was formerly a star. But, "people leave the school not because they are getting weak but because they are growing." He thinks if America really understood Cézanne and Gauguin, especially the latter, it would understand the present generation of French painters—that is to say, those who are part of the "Movement."

One feels in this slight grave man that he is urged to express a force unknown, latent, rising out of the mountains and the stubborn land of the Puy-de-Dôme and the Swiss border. It formed his ancestors to the soil and it finds symbolic articulation in his art. It is, indeed, this "Daemon of Place" that made him a painter. Its spirit is in all he does from the most Japanesque woodblock in color to the "Chamber Music" of the Luxembourg. There are others who have been molded and driven to speech by the soul of a region, among them, quite notably, the Morvan, Louis Charlot; but few have been able to establish on the canvas itself with more convincing probity the truth, which Zingg might paraphrase from the diary of Henri-Edmond Cross, "This tree, this mountain, these peasants, are myself."



THE "PIETÀ" OF VILLENEUVE-LÈS-AVIGNON "O VOS OMNES, QUI TRANSITIS PER VIAM, ATTENDITE, VIDETE, SICUT EST DOLOR, SICUT DOLOR MEUS"

## THE "PIETÀ" OF VILLENEUVE

IN AN EARLIER article on Enguerrand Charonton's "Coronation of the Virgin" I tried to evoke something of the ruined splendor of that forgotten city, Villeneuve. I took the reader to

the summit of the Rocher des Doms at Avignon, whence we looked for thirty miles over the plain of Venaissin. Below us the Rhone, turbulent and untameable as in the days when it divided kingdom from empire, flung itself still at the piles of Little Benet's bridge, as though in rage that man should have had the temerity to span it. There, where we stood, was papal ground, once the last outpost of the empire. Beyond the river, France, and a tower of Philip's fort still standing for a sign. French king and Avignon pope faced each other here for near on a century, straddled both across the high road from Italy to the north. Between them the Pont St. Bénézet, commanded at one end by the Rocher des Doms, at the other

*Both the painter and date uncertain, the panel is one of the great masterpieces of medieval art*

GUY G. EGLINGTON

by Philip's fort, provided the only crossing.

"Sur le pont d'Avignon  
l'on y danse, l'on y danse"

goes the song. But there was more than dancing on

the bridge of Avignon. Armies, crusades, pilgrims, popes, cardinals, legates, kings, emperors passed now in solemn procession, now swaying in battle, back and forth. Could a man but see that procession in the mind's eye, two centuries of history were enacted before him. He would witness the rise and fall of Avignon, from the day when Bénézet the Shepherd heard a voice from heaven saying: *Fieou Mieou, aus la vos de Jesu Christ* [My Son, hear the voice of Jesus Christ], and received command to bridge the impassable Rhône; through the days of Avignon's greatness, when it

*\*The little book on Avignon in the series of Mediæval Towns, published by Dutton, tells the story delightfully. A book well worth owning. The bridge was started in 1177.*





"HEAD OF CHRIST," DETAIL FROM THE "PIETÀ" OF VILLENEUVE-LÈS-AVIGNON

was the political, no less than the spiritual centre of Christendom; to that evil day when Pedro de Luna, last of the Avignon popes, beleaguered, destroyed the bridge in self-defense. For with the passing of the bridge passed also the greatness of Avignon. From the mighty Rocher des Doms we looked further and saw, clustered round a hill northwest of the bridge, the sometime magnificence of Villeneuve. And there, I fear, words failed me.

It is easy to celebrate the greatness of Avignon. Centuries of historians have recorded, centuries of poets sung it, until its very name is music. One has but to say "Avignon" and a chord is struck which in its turn evokes a symphony of images. But Villeneuve is less fortunate. One sings the name, but no responsive chord is struck, no image evoked. History, perverse as ever, is silent. And as for poetry—why, even Petrarch, who should have conferred immortality upon it for its beauty, grudges its splendor as stolen from Rome. "While the roofs of the Apostles and the temples of the Saints at Rome are in ruins," he cries, "magnificent palaces are rising on the Rhone, glittering with gold, menacing heaven with their proud towers."

"Magnificent palaces, glittering with gold,"

"proud towers!" The gold is gone and the pride is humbled. But there is surely enough of majesty yet to tempt the historian. One can not walk through the dusty street without being overpowered by the sense of it. Mean hovels attempt vainly to obscure the grandeur of spacious courtyards. Isolated portals—destruction must be absolute to do its work—bring vivid and actual before the eyes the palaces to which they but served as prologue. Here lived the Conti, there the Cardinal Pierre de Thury. Arnaud de Via built the church. These ruins housed the Most Happy Pierre de Luxembourg, Cardinal of St. Gregory of the Golden Veil, who died in an odor of sanctity, already an object of pilgrimage, at the age of eighteen years. Villeneuve is populous with the spirits of its builders and their successors. It was at once the anteroom to the pope's chamber and the vantage point for the pope's aggressors. It housed the unhappy Joan of Naples and Louis of Taranto, her husband; Philip of Valois, King of France, and the great Tribune, Rienzi. Philip the Fair stationed there a garrison to command the bridge head and hold Pope Clement V in check. The dukes of Orleans, Burgundy and Berry and their magnificent embassy whose mis-



"HEAD OF THE MAGDALEN," DETAIL FROM THE "PIETÀ" OF VILLENEUVE-LÈS-AVIGNON

sion it was to persuade Pedro de Luna to resign the papal tiara withdrew thither when that mission had failed, and the greater part of the papal court followed them. Thence Boucicault directed his fruitless siege. Thence finally Randon, Seigneur de Joyeuse, commanded the second siege which ended the Great Schism.

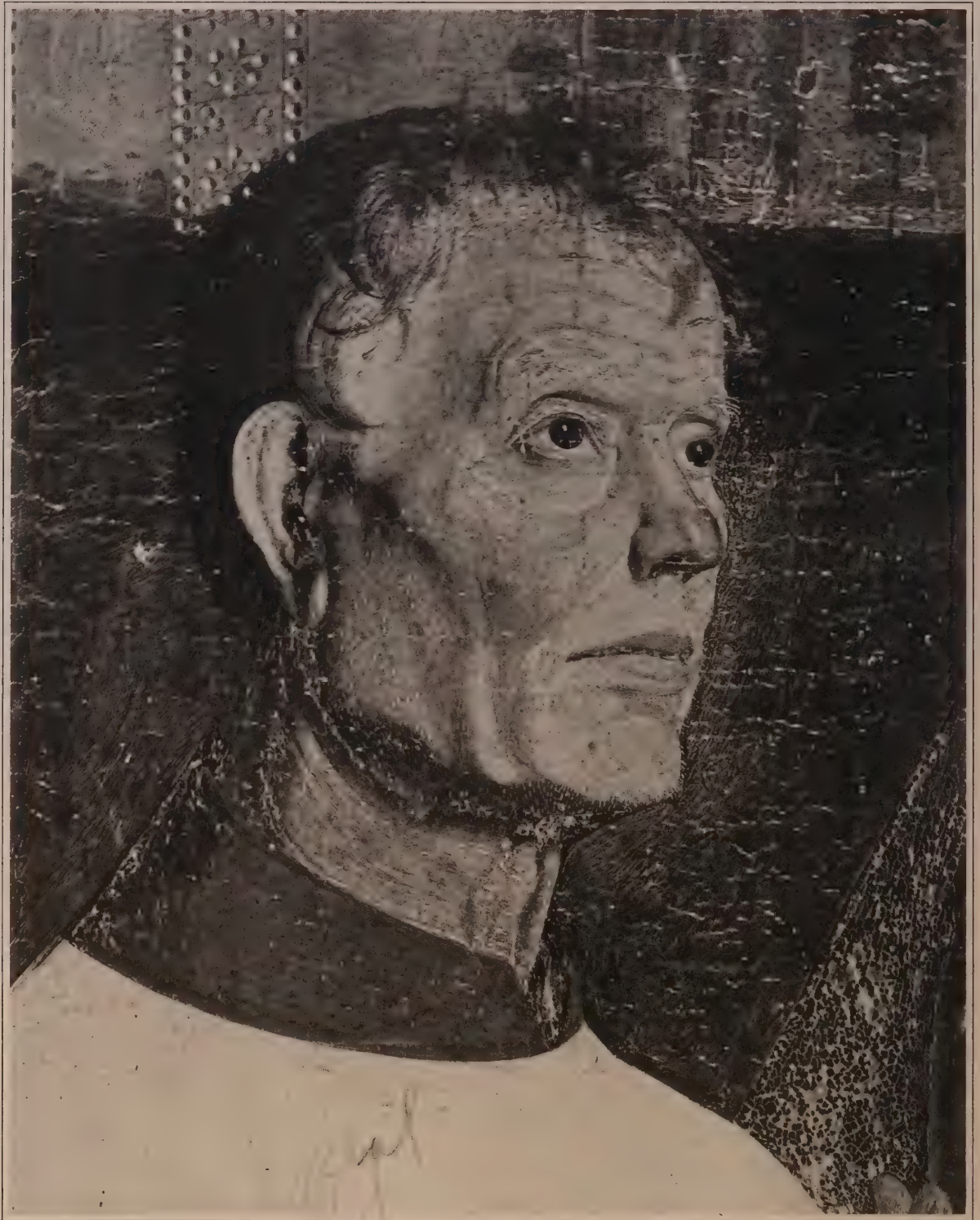
One might pile name on great name and yet fail to evoke one fraction of the undefinable emotion which assails the student as, wholly unprepared, he treads the dust of Villeneuve. The historian of Villeneuve will have need to be, not historian only, but archæologist, artist and something of a poet, too. Out of the lists of names, chronicles of events, fragments of architecture of every century from the twelfth to the seventeenth, fragments of fresco, altarpieces and the like, he must rebuild the city which Petrarch saw and envied, swing the world back on its axis until the bridge of Avignon be again its centre, and people Villeneuve with the great of every race in Christendom. Then and then only will justice be done, as well to history as to ourselves.

Meanwhile—as always—art achieves what historians and chroniclers are powerless to effect. If Villeneuve is known today, it is not because

Philip, King of France, deigned to stay there, but because a certain obscure artist, named Enguerand Charonton, painted a "Coronation of the Virgin" for the Carthusian monastery; another, whose very name is lost, a frescoed story of the life of St. John the Baptist for the chapel of the same monastery; yet a third, and he is most obscure of all, this "Pietà."

You will remember that I described the "Coronation" as hanging in a long gallery in the Hospice. There too this picture hung till some twenty years ago, when, so the Sister will tell you, it was *stolen* by the Louvre. I can not vouch for the accuracy of her version of the story, but it seems that both the "Coronation" and the "Pietà" were lent to the Louvre for the *Exhibition of French Primitives* in 1904. The former was duly returned. Not so the "Pietà." After long negotiation, and against the strenuous protests of the Villeneuve authorities, it was finally bought by the *Société des Amis du Louvre*, and presented by them to the Louvre, where it now hangs in the hall of the French Primitives. By way of compensation the citizens of Villeneuve were permitted to have a copy made, which hangs now by the side of the "Coronation." It may be sentimentality,





"HEAD OF THE DONOR," DETAIL FROM THE "PIETÀ" OF VILLENEUVE-LÈS-AVIGNON

but I can not help feeling sorry at the "theft." Not only is Villeneuve robbed thereby of one of its glories, but the "Pietà" itself is torn from its proper setting. Seen against the ruins of Villeneuve, one senses a harmony, a kinship almost, between them and it. Much that is unclear in the picture the ruins help to explain, and they in turn draw life from it.

It is for that reason that I have attempted to evoke an image of Villeneuve, as it is and was. To stumble across the "Pietà" in its new setting in the Louvre is to experience a profound shock. It is as though a giant had strayed by mischance into a nursery and upset the children's castle of painted brick. Stupefaction reigns. Even the French critics, so little afflicted with diffidence, begin to





"HEAD OF THE VIRGIN," DETAIL FROM THE "PIETÀ" OF VILLENEUVE-LÈS-AVIGNON

stutter when they speak of it. "Heavy and barbaric," says M. Dimier, though he admits a "surprising vigor of execution." And others, less Parisian, are no less incommoded by it. As to its authorship, it has been fathered on every known French painter, from Nicolas Froment down.

None of the attributions will hold water, none indeed can be seriously meant. There is, in point of fact, no known French painter either of the fourteenth or fifteenth century who could, under any possible circumstances, be its author. One has only to glance from it to the pictures which



hang around it to be conscious that a great gulf separates them from it. Indeed the simplest outline drawing would show it plainly. Where else, in Northern painting, be it French or Flemish,

school there were in France no true archaics, no men such as Giotto and Masaccio to take art back to first essentials in the endeavor to build thereon a new tradition of figure construction. Inheriting



"HEAD OF JOHN," DETAIL FROM THE "PIETÀ" OF VILLENEUVE-LÈS-AVIGNON

will you find a composition that is based on the flattened arc of a circle? Such breadth and boldness are not found there.

For early French painting, in so far as it was indigenous, had its source in the school of illumination, and it is a commonplace to remark that even when working on a large scale the painter was unable completely to shed his miniaturist technique. In contradistinction to the Italian

a rich tradition of miniature painting, an untold wealth of illuminated manuscripts and figured tapestries and all that the *imagiers* of the great cathedrals had left in the sculptured façades of Moissac, Vézelay, Chartres, Rheims and the rest —possessing this, a wealth of art such as no other country in Europe (if we except Roman architecture and sculpture in Italy) could boast, and a living tradition already long freed from the Byzan-

tine, the French artist, so far from experiencing any need to start afresh and learn how to construct, how to convey movement and a sense of spaciousness, was inclined rather to regard himself as the master. With delight he saw Florentine ladies adopt his fashions in costume, noted the eagerness with which certain Italian artists studied and copied his miniatures, saw everywhere reflections of his own influence—and was not even conscious that beyond the Alps a new school was slowly and painfully coming to birth, a school that in a short hundred years would dominate European art and send his sons into century-long tutelage.

The simple truth is that French art was already, before the end of the thirteenth century, in a state of decadence. I have referred in a former article to the album of Villard de Honnecourt, which contains a page of drawings, constructed on geometrical plans. It is an astonishing thought that already in de Honnecourt's day (he died before the end of the thirteenth century) figure drawing had been reduced to a recipe. What wonder that though in architecture and sculpture France remained until late in the fourteenth century supreme, in painting no great school emerged and the early miniaturists marked for centuries the high-water line.

All this is not from a desire to depreciate, but merely to explain why it is that our "Pietà" stands in such vivid contrast with its neighbors. For the "Pietà," whatever be its virtues or defects, has nothing in common with miniature painting. It is conceived, as we have seen, in broad sweeping lines. At the base of the composition and its determining factor is the flattened half-circle formed by the body of the dead Christ that lies across the Virgin's knees. The feet rest on the ground, the head lies in the Evangelist's left hand. Growing out of this at the right of the composition the Magdalen is seen half kneeling, her body rising in a steeper, but still gentle curve. Answering at the left is the Evangelist, full on his knees, his head bowed. At the centre, finally, the Virgin. It is a composition of long unbroken curves that describe ever widening arcs. There is almost no gesture. No violent grief distorts the faces. All the poignancy and the pain is expressed through modulations of the line, suffering in the sudden fall and rise over the sunken stomach and tortured chest of the Christ and in the long stiff arm that falls to the ground, sorrow in the gentle curves that rise to fall again like low lamentations.

But the author of this picture was more than a suave linearist. Eschewing theatricality, he used his line to envelop and soften the cruelty of his detail. Look closely at the way he has modeled

the chest of the Christ, drawing the skin tight over the tortured bones. Look at the left hand, cramped still with suffering, or the pitiful upturned palm and fingers of the right hand. See the strained stiffness of the right arm, torn almost from the body. Look—in the detail—at the head, the heavy eyes not fully closed, the protruding lower lip. The artist has not shrunk from the uttermost realization of physical agony. But—and herein lies a portion of his greatness—he has permitted himself no comment upon it. He has set down remorselessly, but with none of that hysterical violence which even then was invading religious painting; the fact of suffering and the fact of grief, translating both into the terms of his medium. With line and form he has made both actual, and on a scale which merges both in grandeur.

It is just this grandeur of conception that sets the "Pietà" apart from its northern neighbors, making it appear, as I ventured to express it, like a giant strayed into a nursery. These neighbors are delicate, graceful, courtly, dainty almost, constructed perpendicularly with small fine brushstrokes of bright color, that betray in every detail the precision of the illuminator. But the "Pietà" is sombre, rich and resonant in color; the lines of its composition rise and fall in long undulating waves; a half light surrounds its figures set in a flat plain and seen against a luminous sky. What wonder if in contrast it appears "barbaric." But not only in the north is the "Pietà" an outcast; even in Avignon there is no painting that stands near to it. The label, *School of Avignon*, which it bears is quite misleading if it encourages us to look there for family traits. There was in truth, at the time when this was painted, no school of Avignon in the proper sense of the word. Avignon and Villeneuve were, as I have tried to show, essentially cosmopolitan cities, neither wholly French in character, though in the days of the Schism the French element may have predominated, nor yet Italian. The church drew its servants from all races. There were German cardinals at Villeneuve no less than French, Hungarian no less than Italian. The last of the Avignon popes was a Spaniard and his bodyguard who sustained the long siege were Catalans. In the centuries of rule by papal legate which followed the return of the papacy to Rome conditions were hardly otherwise. Foreign legates brought ever new elements into the city; the population remained a changing one.

In these circumstances the growth of an indigenous school was almost out of the question. By the seventeenth century, it is true, a style had so far formed that the word school begins to have a



meaning, but before that date all that one can say of a given picture is that it would seem probable, from documentary or other evidence, that it was painted at Avignon. The closest study of the work itself would hardly reveal the fact. There were in Avignon northern painters like Charonton, who came from Laon, southerners, like Froment, from Uzès, Sienese, like Lippo Memmi, Spaniards, like Bartolommeo Bermejo. It is possible that minute study might reveal interaction. But since no one has yet dreamed of devoting to early French painting even a semblance of that patient research and analytical study which even the least of Italian pictures receives as its due, any label whatever is meaningless.

The only picture which can at the present moment be even plausibly linked with the "Pietà" is a "Resurrection" at Boulbon, a small town in the neighborhood of Avignon. And this only in one particular. There is a certain family resemblance between the "donor" in the "Resurrection" and the donor (kneeling in the left foreground) of the "Pietà." (Here I invite you to admire this magnificent piece of portraiture, sadly damaged though it is by overpainting.) Note the simplicity of the draperies, and the more than a hint of corporeal structure beneath. Above all, note the power and directness of the head, strongly individualized yet not lacking in nobility. Perhaps the highest praise that one could bestow were to point out that despite its size—the days of modest donors were over—it does not distract from, but even heightens, the impressive quality of the central subject. The resemblance between the two donors is not so great as to make one suspect identity of authorship (both have the curiously exaggerated lobe of the ear; on the other hand the hands are in both mechanically painted, but quite differently), but sufficient to justify the supposition that both painters worked at the same time and in the same part of the country, and that both followed the same fashion in portraiture. In every other respect the pictures are utterly different. The Christ in the "Pietà" is immeasurably superior to the Christ in the "Resurrection" and the whole tonality of the latter suggests, no less than the view from the window (showing village street and church spire), a Flemish authorship.

If then the "Pietà" was painted at Avignon, it was not, I think, by a Frenchman, nor yet by an Italian, but most probably by a Catalan or Spaniard. We know that there were Spanish painters in Avignon; the name of Bartolommeo Bermejo has already been mentioned. But even apart from this knowledge the entire conception,

the unflinching stoicism in the depiction of physical suffering, the brooding melancholy of the figures, the sombre grandeur of the scene, all suggest Spain. For the Spaniard, almost alone of Western peoples, accepts pain, accepts the fact of death, with neither fear nor flattery. One might point to details too; to the heavy cowl of the Virgin; the overlong, overheavy, unrelieved draperies; to the minaret-like towers of the cathedral, glimpsed on the horizon, behind the Donor and the Evangelist.

But differing most widely from anything that we find in France is the body of the Christ. Look at any "Crucifixion," "Resurrection" or "Pietà" that comes to mind and you will find that the flesh is treated with the utmost lovingness. It is made soft and the light allowed to play on it. But here one is less conscious of flesh than of the bones beneath. In this it reminds one of those wood sculptures, "Crucifixions," "Pietàs" and the like, which they made throughout Catalonia and which are still to be found in many of the churches. I recall especially a "Crucifixion" at Perpignan in which the ribs protrude so strongly that the Christ has the appearance of a skeleton. Examining the Christ in the "Pietà" one would almost be tempted to say that the artist took one of these groups for a model, or was perhaps himself a sculptor in wood. The body of the Christ has the feel of wood, as have also the head, neck and hands of the Magdalen.

These are conjectures. Before one could be certain of anything concerning the authorship of this picture one would need to have the modern paint which covers all but the luminous gold ground removed. Perhaps the Louvre will undertake this. Perhaps—even better—they will encourage critics to study with some pretense of care the early achievements both of French painters and of foreign painters who worked for French patrons. It would be a matter of no small importance to know who, in sixteenth-century Catalonia (the present label says fifteenth century, but the bold sweep of the composition, the realism of the portrait, even the very size of the donor, make this almost out of the question, the gold ground notwithstanding; it would be interesting to have the verdict of an expert on lettering) was capable of painting such a masterpiece, and whether this is his unique achievement.

Perhaps, too, the presence of this picture in the Louvre will serve to remind the powers that be that what is now a poverty-stricken village was once the proud summer seat of cardinals, and the host of kings. Perhaps, at last, history will be just to Villeneuve.



ENGLISH CARTOON (1784)

# ART AND THE AERONAUT

NEW INTEREST in old balloon prints has been awakened by the latest developments in dirigible aircraft, and especially by the prospect of a two-days' air trip from

America to Europe, extensive Polar explorations and other spectacular achievements. An interior decorator has collected a group of the most graceful and interesting of early balloon pictures to use on the covers of vanity boxes and other articles of the up-to-date boudoir. A story of these old prints reveals their quaint decorative quality and the dramatic aspect of those first daring ascensions which differed so notably from the practical and nonchalant character of modern flying.

The balloons themselves, in these prints, are fragile-looking affairs, gay with rose and gilt and floating flags and garlands. There is "Sadler Over the Lighthouse, Dublin," for instance, representing an unsuccessful attempt to cross the Irish Channel. This print by R. Havell is a charming illustration of the way a balloon was made up to correspond with its spectacular performance. And the aeronaut, with a flag in either hand, reminds

*For centuries aeronautic experiments have served as subject matter for interesting or amusing drawings*

ROSE HENDERSON

one of an actor taking a curtain call. But the drama is real and the actor is playing the first scene of a most diverting and significant development. Carved female figures, on the order of

winged mermaids, stand out in relief against the pale green body of the car which carries a scroll bearing the legend, "Erin Go Brah." Other fantastic figures rise from either side above the car's railing, the balloon itself is delicately striped in tan and pale rose and the net ropes emerge from a decorated band of blue and gold. The balloonists also dressed the part, appearing in ruffled shirts and tailed coats and later in gaudy tights. At the first, ballooning was, naturally enough, more of a romantic adventure than a practical enterprise, a spirit that was continued in the familiar fete and fair spectacles of twenty or thirty years ago.

In the very beginning, of course, balloons were sent up without a passenger, and a print published in England in 1783 represents such an ascension and is believed to record the first public ballooning experiment in that country. This "air balloon," really filled with gas, but so called in distinction





## THE AIR BALLOON.

*Which was Launched in the Artillery ground Nov. 25. 1783.*

CONTEMPORARY PRINT OF THE FIRST "AIR BALLOON" ASCENSION IN ENGLAND

from the "fire balloons" which were, theoretically, inflated with smoke, actually with heated air, was launched in the London Artillery Ground, November 25, 1783. Two wigged, cocked-hatted





"SADLER OVER THE LIGHTHOUSE, DUBLIN"

BY R. HAVELL



gentlemen standing on a table roped away from the crowd have just released the inflated sphere, and the spectators are watching its slow ascent with evident amazement. There are no romantic trappings in this picture, interest being centred in the scientific event, the wonder of the swollen ball careening heavenward like a thing of life and volition. This balloon was about ten feet in diameter and was made of oil-silk, under the direction of Count Francesco Zambecari who later became a famous aeronaut and was killed at Bologna, in 1812, when he leaped from a burning balloon.

A view of Lunardi's balloon in an ascent from the London Artillery Ground, September 15, 1784, is inscribed, "the first aerial traveller in the English atmosphere," although an ascent had been made by J. Tytler a few days before, and shows the marked advance made since the experiment of less than a year before. Thousands of people crowded amphitheatre and house-tops to witness this earliest ascent of an aeronaut in England. Lunardi's balloon later carried Mrs. Sage, "the first English female aerial traveller." After his London success, Lunardi visited Liverpool, Edinburgh and Glasgow, and published accounts of his adventures. The aeronaut, a handsome man with a fascinating personality, was himself the subject of many interesting portraits and was much lionized. Blanchard, a French aeronaut, made the third ascent in England on October 16, 1784. He flew from the Royal Military Academy, Chelsea, and took with him Dr. John Sheldon, professor of anatomy at the Royal Academy. Blanchard left Dr. Sheldon at Sunbury, reascended and traveled to Rumsey, a distance of about seventy-five miles, in four and one-half hours. A print representing this event describes it as "by far the most extraordinary journey ever performed by a sublunary being." On January 7, 1785, Blanchard left Dover, accompanied by Dr. Jeffries, an American physician, and made his first crossing of the English Channel. A very dramatic print depicts the "Providential Escape of Major Money" from a fall in the Bristol Channel, September 24, 1810. A number of pictures portray the achievements of James Sadler and his sons, William and John, who all made daring experiments in early ballooning. William Sadler crossed the Irish Channel in June, 1817, and was killed some time later, after making his thirty-first ascent from Green Park, during a celebration of the Peace of Amiens in August, 1814.

The balloon was early recognized as an important instrument of warfare, and many of the old pictures show captive balloons used for making observations. Shortly after the beginning of the

French Revolution an aeronautic school was founded at Meudon. In June, 1794, the French made reconnaissances that were said to have gained information instrumental in winning the battle of Fleurus. The Federals made considerable use of balloons for observation purposes in the early part of the Civil War. The balloon figured prominently in the siege of Paris in 1871, and general recognition of ballooning as a military science began in 1883 when most of the great nations organized regular balloon establishments in connection with their military equipment. General John Money was one of the first to consider the military possibilities of balloons in a comprehensive way and he published a treatise on the subject in 1803. A lithograph of the time indicates that in August, 1825, the attempt was undertaken to operate a balloon "at any required point of elevation." This is an interesting forerunner of the modern plan to navigate above the storm area and thus avoid the greater danger of low air levels.

All the early prints suggest the excitement of the spectators crowded about. In France, where the balloon was discovered by the Montgolfier brothers and the first experiments made with gas-filled bags, the interest of the people was frequently so great as to hinder the balloonist. One almost envies the early experimenters those first thrilling moments of victory in the age-old struggle of mankind to equip himself with wings. There had been many attempts at constructing flying machines, heavier-than-air craft which should be propelled by some sort of mechanism within the airship. A collection of French prints includes a "flying chariot," a crude, four-wheeled vehicle with a large sail fashioned after a sailing-boat model but intended to travel on land propelled by the wind; a giant kite with fin-like sails and rudders; another, boat-shaped with balloons attached. Birds and fishes, boats and "chariots," all the known methods of locomotion, were studied, imitated and combined in these pioneer attempts at flight. And back in the beginning of the sixteenth century we have that great artist genius, Leonardo da Vinci, creating designs for airplanes that are essentially sound in principle and that were evolved from a careful study of birds and the mechanics of bird flight. But the balloon, unthought of when da Vinci drew his bird-wing models, was destined to be the first craft to mount the air, carrying "aerial travellers" above hysterical multitudes. Then after a fair success in making ascensions the lighter-than-air craft was given only negligible attention while the airplane developed undreamed-of powers. And now, again,



*Dedie' à M. Blanchard*

*Pensionné du Roi, Citoyen de Calais*

*APPARITION DU GLOBE AEROSTATIQUE DE M. BLANCHARD, ENTRE CALAIS ET BOULOGNE*

*parti de Douvres le 7 de Janvier 1785 à 1 heure ½*

*Le Préteur qui sur l'eau tenait son bras tendu  
Laisse tomber sa ligne il reste confondu.  
Les vœux fixés au ciel, courbés sur sa charue*

*A Paris chez Bachelier rue St. Jacques au coin de celle des Mathurins*

*Avec Privilège du Roy*

*Le Laboureur les voit et les suit dans la nuit  
Le timide Berger les crut des immortels  
Et dans son cœur trouble leur dresse des Autels*

*Par son très humble et très Obedissant Serviteur*

*Bachelier*

ENGRAVING OF BLANCHARD'S FLIGHT ACROSS THE CHANNEL (1785)

the great dirigibles have come to the fore, sharing the skies with slim, bird-like planes.

It was sometime in 1789 that Joseph and Jacques Montgolfier, sons of a paper-maker living in Annonay, about forty miles from Lyons, conceived the idea of enclosing vapor in a large and very light bag. These country youths had watched the clouds floating high above the earth and yearned to follow them. Who has not? But these young observers did more than yearn. They caught at the idea of inclosing a bit of cloud-stuff in a light bag and watching it drift into the air. Towards the end of 1782 they made their first experiments with small bags filled with smoke, and, encouraged by the success of these essays, on June 5, 1783, they inflated a linen globe, one hundred and five feet in circumference, over a fire fed with small bundles of straw. When released the bag rose rapidly to a great height and after ten minutes it descended about a mile and a half away. Thus was the balloon discovered, though the experimenters did not at first realize that it was merely the lightness of the heated air which caused

the ascent. They thought the balloon rose because of the levity of the smoke or other vapor produced by the burning straw. The Montgolfiers were on the right track, however, and the French prints reflect the excitement attending their experiments. On August 23, 1783, a group of scientists inflated a varnished silk bag with hydrogen gas in the Place des Victoires. The gas was made by the action of dilute sulphuric acid on iron filings and introduced through lead pipes without passing through cold water. This was a slow process and it was difficult to fill the balloon completely. Daily bulletins were published stating the progress of the experiment. Public interest was intense and the crowds became so large that on the 26th the balloon was moved secretly to the Champ de Mars, two miles distant. The next day an immense crowd gathered at the new location, the balloon was released at the signal of a cannon discharge and rose rapidly to a height of about three thousand feet. Soon it began to rain, and thousands of well-dressed spectators, many of them women, were drenched to the skin, for they





"GUYNEMER'S FORTY-FIFTH VICTORY"

PAINTING BY LIEUTENANT HENRI FARRÉ

stood watching as long as the balloon was in sight. After remaining in the air for about three-quarters of an hour the balloon fell in a field some fifteen miles from Paris and the peasants were so terrified that they tore it into shreds. On September 19, 1783, Joseph Montgolfier repeated the experiment at Versailles in the presence of the queen, the court and spectators. A print recording this shows a very gaudy balloon painted with ornaments in oil colors. Below the balloon a cage was suspended containing a sheep, a cock and a duck, the first aerial travelers.

Cartoons reflect the fact that ridicule as well as admiration accompanied the first attempts at flight. Like most dreams, the dream of flying was very amusing to many people. It had its comedy elements. Frenchmen are represented as sailing gaily out of windows with no apparent means of locomotion, to the great consternation of their families. Donkeys survey balloonists through field glasses. An English caricature of 1784 represents a large balloon with a full-moon face, a donkey's ears and a fool's cap, held by guy-ropes above an open space in a park. In another a petite young lady with balloon overskirts and a balloon floating from her hair meets a dapper young man with balloon trousers, sleeves and hat. The couple seem on the point of careening off into "sublunar" space on a pink and gold honeymoon. A cartoon shows John Bull with newspaper wings attempting to fly after the "Phantom Liberty," a witch-like figure tantalizingly near a lofty cliff from which a

devil is prying John's feet. Flying figures of horses, boys, women with hoop-skirts, eagles and angels were common at fetes, according to the old pictures. A burning balloon is represented with the succinct inscription, "All on Fire, or, The Doctors Disappointed."

In contrast to the childish excitement shown in the early prints, pictures of modern flying reveal an air of sophisticated unconcern. No pink and gold trappings, no breathless watchers, but soaring planes and stately dirigibles flying above sea or clouds, or cities, or smoke of battlefields. One is reminded of Dr. Johnson's remark: "But what would be the security of the good if the bad at pleasure invade them from the skies?" What, indeed! War paintings must be, in the main, graphic reports of terrible destruction. Such reports have been made by Henri Farré, Frederick Villiers, G. H. Davis and other artists who painted the air battles of the recent war. These pictures have grace, color and spectacular daring. But the freedom and exhilaration of peaceful sky travel is an influence that may be reflected more and more in the art of the world if the dire possibilities of another Dark Ages are avoided. Instead of blotting out with black wings the light of our present civilization the new aircraft may carry forward the deep-lying constructive forces that are the essence of real art purpose. The aircraft in itself is a stimulating, inspiring thing. As Muirhead Bone has remarked, "Close to, the propeller seems a great thing, wonderfully subtle in its curves."





"THE MARRIAGE OF CONSTANTINE"

SEVENTEENTH CENTURY TAPESTRY, AFTER A DESIGN BY RUBENS

*Every detail of the pagan Roman ceremony has been carefully preserved so that in the later scenes, after the Emperor's conversion, the Christian symbolism might gain emphasis*

## RUBENS' Constantine Tapestries

THE NAME of Rubens has been taken more often in vain than that of any other great artist, not even excepting Rembrandt, should we grant Professor Van Dyke's contentions. For Rubens has been charged with the execution not only of innumerable paintings and drawings but of uncountable tapestries as well.

Most of the paintings and drawings probably did emanate from his large and industrious studio, and were his in the sense that he kept a directing eye on them. But very few of the tapestries can with justice be charged even to his apprentices. They are his, these tapestries that bear his name, only in the remote sense that he fixed the current style. Just as Raphael set the fashion for the

*Set of twelve designed by order of Louis XIII remains only in fragments; a series of six is described here*  
PHYLLIS AGKERMAN

sixteenth century when he painted the cartoons of the "Acts of the Apostles" for Leo X in 1515, so Rubens fixed the model for his century when he made the cartoons for the history of the

Consul Decius Mus for a Genoese noble family, probably the Pallavicini, in 1618. Massive form and violent energy were the keynotes of the new manner, a further development of the heavily muscular classic figures that had been current but enlivened with more action and more drama.

In addition to this Consul Decius Mus set, some of the cartoons of which are still in the Lichtenstein gallery in Vienna, Rubens did only three others. The second of these was "The Triumph of the Church" made in 1625 to 1628



for the Infanta Isabella and woven several times by different studios. The third and last was the "Life of Achilles," made in 1630 for Charles I of England. All of these were executed in the Neth-

about 1630. At that time there was on hand at least one example in tapestry of each cartoon and several from some cartoons. The series was appraised at by far the highest value of all the



"THE VISION OF THE FLAMING CROSS"

SEVENTEENTH CENTURY FRENCH TAPESTRY

AFTER A DESIGN BY RUBENS

erlands. Before both of these, however, and after that of the Consul Decius Mus, Rubens did a series of designs (in 1621-22) which was destined not for any Netherlands weavers but for a new tapestry factory in Paris. This factory had been established twenty years before under the protection of the crown by François de la Planche from Audenarde and Marc Comans from Brussels and had already woven some notable series for the royal family. This new Rubens set also was undertaken by royal order, that of Louis XIII. A fully detailed account of the series appears in an inventory of the assets of the factory made in

sets in the warehouse. In addition to the already woven pieces, the factory still had the twelve original oil sketches on panels by Rubens listed in the inventory as his work, and also the twelve full sized cartoons on paper with their borders.

Thus the record of this set is more complete than that of any of the other three by Rubens. It is evident that in this case Rubens had nothing to do with the cartoons themselves, but prepared only the preliminary studies, several of which have recently been rediscovered. The large cartoons were probably made in the Paris studio. In two of the other sets, those of the Consul Decius Mus





"THE BATTLE OF THE PONS MULVIUS"

SEVENTEENTH CENTURY FRENCH TAPESTRY, AFTER A DESIGN BY RUBENS

*Tumult and violent activity gave Rubens the greatest opportunity to display his genius*

and "The Triumph of the Church," the cartoons were done in Rubens' own studio. The fact that he did not make the final cartoons does not mean, however, that the French set and the later "Life of Achilles" which was done in the same way were any less close to Rubens than those which had been fully executed in his own shop. For they, too, must have been done by ordinary helpers from Rubens' sketches, and probably, since they were to be carried out where he could keep an eye on them, their preliminary *petits patrons* may not have been as complete as those which were to be sent away for a translation which he could not supervise. However that may be, it is undeniable that these sets are very fine and adequately representative of the Rubens' quality. The theme of the French series is "The Life of Constantine the Great," the western emperor of Rome, in the stormy days of the beginning of the fourth century, and the founder of Constantinople. The story follows fairly accurately the account given by Eusebius. Constantine was a picturesque figure and his life was so full of strenuous drama that it was particularly well adapted to the forceful action of the style of Rubens.

Examples of the pieces of this set are now exceedingly rare. It was woven with heavy enrichment of gold and silver which probably led to

extensive destruction, especially at the time of the French Revolution when many valuable tapestries were burned to get the little precious metal they would yield. Two partial series, however, are still extant, and in good condition, one of five pieces in a private collection in France, and one of six in the possession of a London collector. The London series begins with the "Marriage of Constantine," the fourth piece in the original set. We find him, only in his eighteenth year, marrying Fausta, the daughter of Maximianus, to cement his alliance with the then powerful consul whom he soon supplanted. The tapestry shows the portico in front of the Temple of Jupiter with the sacred fire burning on an elaborately carved triangular altar in the foreground. At the right, two slaves lead in the wreathed sacrificial bull. In the presence of a Roman matron and the bride's father, a Roman official places the bride's right hand in her husband's right hand. In front of them are two children, one holding the torch kindled at her parents' hearth to carry on the domestic fire, and the box of sweet ointment, the other playing the pipes. In the background are the bride's attendants, and the two young boys bearing torches who will later conduct her to her husband's home. In general, Rubens' rendition of the Roman marriage ceremony is correct, though the detail of the ring





"TRIUMPHAL ENTRANCE INTO ROME" SEVENTEENTH CENTURY FRENCH TAPESTRY  
AFTER A DESIGN BY RUBENS

which the bride's father slips on the Roman matron's finger is not clear. In a niche in the temple wall, flanked by porphyry columns, is a life sized statue of Jupiter, god of all alliances, holding his thunder bolts, with Juno in an amusingly informal domestic attitude. Probably this insistence on the pagan rites and setting is to make more emphatic Constantine's later conversion to Christianity. The robes of dark red, rose, gold and blue make a rich mass of color against which the heads stand out with an unusually fine plastic portrait quality.

In spite of the alliance cemented by this marriage, Constantine's troubles were not over. In fact he had now to fight his own brother-in-law, Maxentius. Up to this point Constantine's policy had always been one of shrewd prudence. Now, however, he became almost rash, attacking the troops of Maxentius directly and marching straight on Rome. According to the old chroniclers, this sudden lack of caution was due to a miracle, and this "Vision of the Flaming Cross" is the theme

of the next tapestry. Rubens has rather outdone his text on this occasion. Beside a massive staircase Constantine kneels in reverent awe, while a Roman woman with a gleaming halo, perhaps an apparition of the Virgin, shows him the blazing cross carried by an acolyte who accompanies a bishop robed in sumptuous brocade, heavily couched with solid gold.

The next piece shows his victorious battle against Maxentius at the Pons Mulvius. Constantine attacked Maxentius' rear guard at the bridge. His Gallic cavalry which he had been training for six years drove the enemy's left wing into the Tiber and the débacle was completed by the collapse of the bridge. The scene is ideal for the full exercise of Rubens' talent. The rearing, tumbling horses in an inextricable tangle with the half naked bodies of men give full opportunity for the outlet of his tumultuous strength.

The fourth piece in the London set shows "Constantine's Triumphal Entry Into Rome." Constantine mounted on a high-bred horse and robed in red silk is followed by his soldiers, of whom one bears his personal standard, while a licitor carries the official fasces. Over his head flutters a rose-draped angel, ready to crown him with the victor's wreath, and with her is a trumpeting *putto*. From the city gate a soldier advances to offer him a miniature statue of Victory, and senators and citizens stand in the background to acclaim him. Again the heads are finely individualized portraits.

As a result of the revelation of the flaming cross, Constantine was converted to Christianity shortly before his death, and his baptism appears in the next piece, the most sumptuous of them all. The scene takes place in a portico of fluted columns. Constantine kneels by the baptismal font. The Pope himself performs the ceremony. As a matter of historical fact, it actually was performed by Eusebius, bishop of Nicomedia, a minor see of



the Eastern Empire, but a favorite of Constantine. A priest in magnificent vestments assists, while two bishops and two cardinals attend the emperor. The costumes from having been pseudo-Roman in the other pieces have now turned frankly baroque, except for the sandals of the soldier in the foreground.

The elaborate Renaissance columns of the portico have an interesting history. They were first used by Raphael in the "Healing of the Palsied" in the "Acts of the Apostles" series. The design of the frolicking *putto* in the grape vines was a favorite one in the Raphael studio, several drawings of the theme by his followers being extant. The most noted is the drawing attributed to Raphael's pupil, Giulio Romano, in the Salting collection in the Victoria and Albert Museum, with the tapestry which was woven after it. Several other tapestries on variations of the subject are known from that period, and all of them are commonly connected

with the name of Giulio Romano. The same *putti* appear again in the border of a tapestry by Van Orley, who also studied under Raphael, which is in the Widener collection. Rubens also borrowed these columns for "The Triumph of the Church" series in which a column at either side frames the scene in place of the side borders. When, later, this same framing device was adopted by some of Rubens' followers, they continued to use these same columns. Thus they appear again in a series called "The Life of Man and the Triumph of Death" by an unknown designer, probably woven about 1630 by Frans van den Hecke, and again ten years later in a "History of Diana," also by an unknown designer, woven by Andreas van den Driesche. They became, in short, a kind of stock studio property, and thus the playing *putti* that a century earlier had been equally a stock property of Raphael's studio, had a long life. Columns very similar to these were actually built in St. Peter's



"THE BAPTISM OF CONSTANTINE"

SEVENTEENTH CENTURY FRENCH TAPESTRY  
AFTER A DESIGN BY RUBENS

about 1625, supporting the baldachin over the main altar, after the design of Bernini.

The final piece in the London series shows Constantine's death which occurred in 337 at Ancyrona, a suburb of Nicomedia. The Emperor half reclines on an elaborate couch and his three sons, whom he had made Cæsars of various provinces, are at his bedside and a cardinal stands behind the couch with his hand raised as in a blessing. The object Constantine holds in his hand is not clearly defined but as one of his sons is reaching out his hand to receive it this may have some symbolical connection with the passing of the rulership of the Eastern Empire to the eldest son who, as Constantine II, succeeded his father.

The borders of the set are very sumptuous. Heavy garlands and scrolls stand out in high relief against a black ground. The entire pattern is massive with couched and brocaded gold. In the centre of the top of each piece is the monogram





"THE DEATH OF CONSTANTINE"

SEVENTEENTH CENTURY FRENCH TAPESTRY, AFTER A DESIGN BY RUBENS

*The solemn dignity of the scene is skilfully emphasized by the spaced repetition of vertical forms*

Constantine adopted after his holy vision, the monogram called the *chrisma* with the two Greek letters Chi and Rho (X, P), equivalent to CH and R, and an early Christian symbol for the word Christ. In the corresponding space below is the Roman eagle. In the middle of the left border is the coat of arms of France, and in the right of Navarre, each surmounted by a crown, reminding one that the set was made for Louis XIII. The selvage of each piece bears the letter P with the

fleur-de-lis, which was the mark of the Comans de la Planche factory, a mark retained to this day by the Gobelines. In addition each piece bears one and sometimes two monograms of individual weavers, most of which are unidentified. The combination of Rubens' forceful energy and feeling for substantial form with the skill of execution of the Paris shops, and the unstinted richness of material, has produced a set that exemplifies to the full the magnificence of the baroque.



# RODIN'S "GATES OF HELL"

THE STRONG, slow-brooding "Thinker" of Rodin's is more widely known than any other of the sculptor's works. In Paris it has stood before the Pantheon and is

now at Rodin's tomb at Meudon, and it also appears in the permanent exhibition at the Hotel Biron, once Rodin's residence and atelier. A plaster cast of it is in the Metropolitan Museum in New York. Yet the relation of this famous colossus to the rest of the sculptor's work is little known. It is to trace the connection that I write this account of the origin and growth of one of Rodin's conceptions, "The Gates of Hell," a project never completed but serving as the source of a surprising number of his widely known works. A few of these, as time went on, were eliminated from "The Gates of Hell;" others appear, as does "The Thinker" upon the tympanum, in the early and last forms of the parent work. In 1880 the French government commissioned Rodin to make a door for the proposed new *Musée des Arts Décoratifs*. High reliefs were to be used, as in Ghiberti's bronze doors for the Baptistery in Florence, which Rodin saw there in 1875. These doors are now in St. Bartholomew's in New York. The commission provided the first victory for Rodin, whose friends had been defending him since his exhibition in 1877 at the Paris Salon of the "Age of Bronze." The battle had been briefly this. The "Age of Bronze," a nude figure of a young man, was said by some conservatives to have been made from a plaster cast of a human figure. The surface of the bronze was not smooth as in the usual contemporary treatment of flesh and of light and shade. It showed muscles and tendons. The proportions of the body were not ideal. The charge implied that the artist was not capable of modeling a nude. In reply Rodin pointed to the young Belgian soldier, his model, followed faithfully except that the statue was slightly over life size. But neither this refutation, nor the known history of Rodin's past twenty years of apprenticeship in Paris and Belgian studios convinced all his opponents. Rodin went no farther in argument, although his friends did. His first semi-official recognition came with the winning over of Turquet, secretary of the *École des Beaux Arts*, who purchased "The Age of Bronze." Enthusiastic himself, Turquet could not carry the supporting votes of the Inspectors of the *Beaux Arts* and

*The ever changing designs for this famous portal produced "The Thinker" and other masterpieces*

ESTHER E. BALDWIN

the purchase was not confirmed. So Rodin found himself at thirty-seven with little prospect of being able to secure commissions.

A chance, however, brought him recognition,

permanent if not yet universal. One day he modeled a group of children for Boucher with such speed and truth that this artist was convinced that Rodin was a practised sculptor. Again Turquet made the step toward official recognition by buying a second statue, the "St. John the Baptist," another nude, almost life size, differing from "The Age of Bronze" as the tired body of an old man differs from the firm frame of a youth. Turquet gave Rodin a commission at once. In receiving this Rodin said: "I am ready. But, in order to prove that I do not make molds from living models for my work, I shall, from little bas-reliefs, make a vast work with little figures—and I think I shall borrow the theme from Dante." When this commission became a formal command from the government for a door, with reliefs, for the entrance to the proposed *Musée des Arts Décoratifs*, the idea of "The Gates of Hell" took definite form.

But "The Gates of Hell" were never finished. Unchanged, except with considerable variety in detail, from the time of the first sketch in 1880 to that of the final large plaster model now in the chapel of the Hotel Biron, it represents to such complete supporters as M. Camille Mauclair, Rodin's biographer, a changing notebook of the artist's conceptions, a playground of composition which he could at any time have made a complete thing. In 1907, ten years before the death of Rodin, Kenyon Cox said in his *Painters and Sculptors*: "Thus was begun those 'Gates of Hell' on which Rodin has been at work for a quarter of a century, which are not yet finished, which, likely enough, never will be finished. They are talked of and written of, but no photograph of the composition as a whole has ever been published and the public knows them only in fragments—this figure and that group separately completed. . . . He has made of it, as M. Mauclair says, 'the central motive of his dreams, the storehouse of his ideas and researches.' He himself calls it 'my Noah's ark.'"

Of some of the single outgrowths of the great "Gates" Mr. Cox has highest praise. In writing of the "Danaïd" in the top centre of the right





"THE GATES OF HELL"

PLASTER MODEL BY RODIN

panel he advances the opinion that "such modeling has scarce been seen elsewhere, unless in one or two of the greatest of those figures which we associate with the name of Phidias." But Mr. Cox does not attempt to point out all of the single works which grew out of "The Gates of Hell." To try to do this briefly for the more significant works is my aim now. Many of my observations were made last summer at the Hotel Biron, where I had the kindly help of the librarian of the exhibition; other suggestions come from M. Maclair's biography of Rodin, as I shall note.

"The Thinker" is in the composition from beginning to end. In every sketch of the whole door, or of the panels and lintel, or of the tympanum alone (except when a removal enabled a study of the figures in relief), he holds his sad pose, head bowed, chin in pushing hand, the powerful body straining under an effort as much physical as intellectual to think upon the torments of human passions. Each observer must use the facts of the sculpture for his own interpretation as to whether this Thinker symbolizes the Poet, or Adam, or a Baudelarian pessimist posed in full contrast to his fellow beings who are as helpless before passion as he is before thought. The only change in Rodin's treatment of him was to make him in the separate statue twice life-size. But he did later another interpretation of thought, "La Pensée," showing that in contrast with the process of thinking the state of decision is one of serenity.

It is said that originally Rodin planned to place over each pilaster of the doorway a single figure, one an "Eve," the other "Adam." This idea was not carried out, although Rodin had an "Adam" already under way. Instead, there has been placed on the dais where the "Gates" stand an "Eve" at the right and an "Adam," sometimes called "Shade," at the left. Both of these are separate figures, too large for the capitals. M. Maclair points out that in 1881 Rodin did an "Adam" (which is destroyed) and an "Eve." The latter is the bronze figure with head sunk behind uplifted arms, as of a person regretting her own act. The



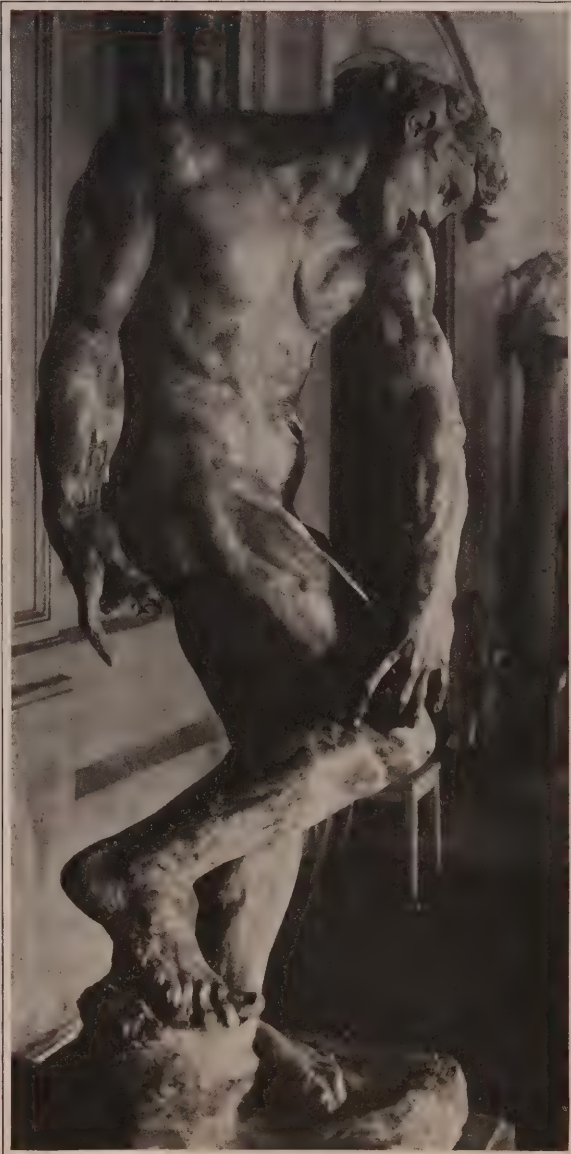
"LA PENSÉE"

BY RODIN

"Adam" opposite is in plaster. And he is even better named "Shade," with his supreme dejection, neck bent forward, head turned away, arms groping. A circling of this figure soon suggests that the pose is that of one of "The Three Shades," the group at the top centre of the doorway. Upon first looking up at these three in their half circle of sadness, the one at the left seems most like the single figure on the floor. Then a convincing flash of observation gives the final answer: the three shades who, having abandoned hope, are waiting to enter the gates are merged into the single figure, "Adam." The three poses are almost identical, and seen simultaneously the variety resulting from this grouping is astounding. The composition suggests the sculptor's interest in his achievement as that of a craftsman doing an interesting "stunt" rather than of one reading a story from legend or literature into stone.

At least two other groups were associated with the 1880 designs of "The Gates of Hell," a "Paolo and Francesca" and a "Count Ugolino," the most poignant and the most horrible of sub-



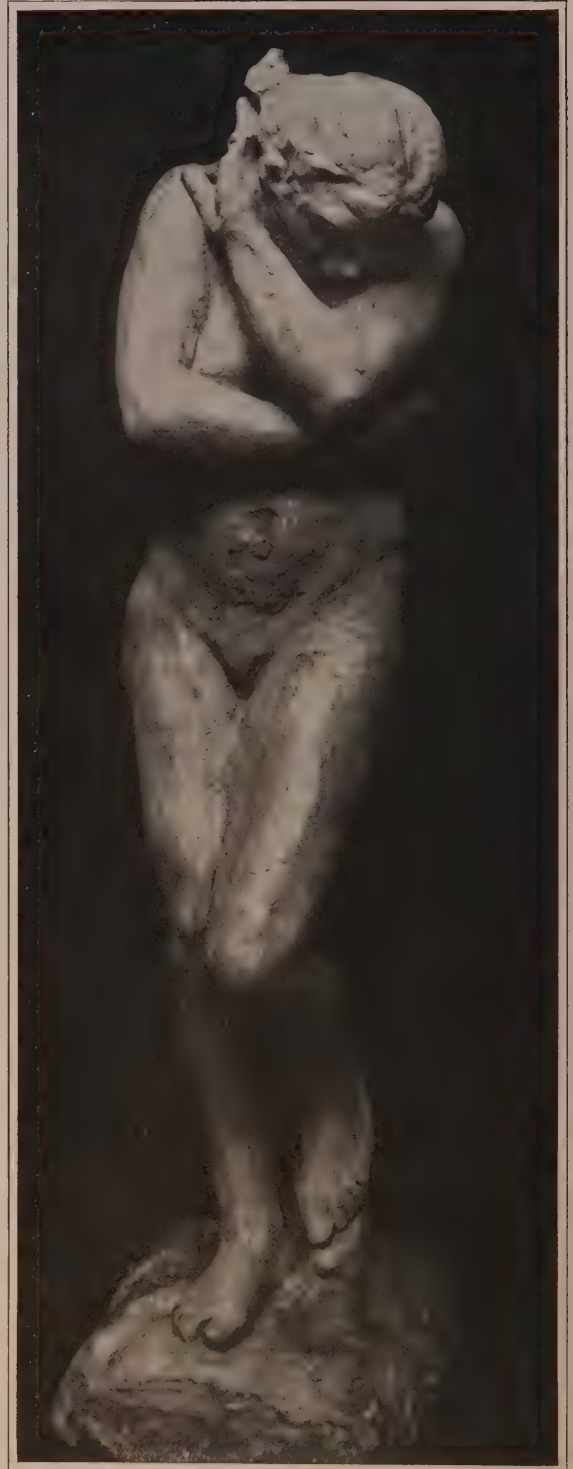


"ADAM" OR "THE SHADE"

BY RODIN

jects from the *Inferno*. In both these cases the original designs were practically the same as those of the finally separated statue-groups, "The Kiss" (little group of 1886 and later) and "Count Ugolino" (1882). The motive of "The Kiss" is in bas-reliefs up and down the supporting pilasters of the doorway, notably in the two groups of lovers just above the base of that on the right. An entirely different "Paolo and Francesca" are now in the panel proper where once "The Kiss" was. They are the two horizontal figures low on the left, with only a sleeping woman below them. An astounded Paolo here in desperation leans over, though himself falling, to catch at the hair of his beloved, whose flight is already down and away.

Just above these two a massive, kneeling man leans forward, his two arms converging toward



"EVE"

BY RODIN

his son's body; another son tries to cling with a slipping left arm to his father's side. Not so distinct is a third boy. This is the Count Ugolino who, with two sons and two grandsons, was imprisoned by the traitorous Archbishop Ruggieri and left by his enemies to starve. In Professor Norton's translation one reads thus the catastrophe: "I saw the three fall one by one . . . then

I betook me, already blind, to groping over each, and two days I called them after they were dead; then fasting had more power than grief." A separate Count Ugolino alone, dating 1882, shows

This is the expression on the face of the boy whose arm is slipping from its hold on the father's body. "Douleur" is the name of the bust of 1892 which sprang from the original "Ugolino." Thus the



"THE KISS"

BY RODIN

him with differences in posture and with less of horror in his face than in the 1903 group, to which all four boys are added. Grief is the remembered impression from the group as it is in the "Gates."

treatment has changed more than once in design and emphasis upon emotion.

Other figures which became separate statues are the "Faun" at the left centre of the tympanum





"FEMME ACCROUPE"

BY RODIN

and the "Prodigal Son" near the centre, low on the right hand panel. The latter, which has also been known since its exhibition in 1903 by the title of "Prayer," represents the swift and complete remorse of youth as he faces his father's house before he knows his father's mercy.

Alone above the left capital crouches a single figure. The pose is repeated among the falling figures. This is the type of the "Femme Accroupie" or "Homme Accroupi" (1895), of which examples in bronze indicate Rodin's interest in the Japanese bronze grotesques. Above the lintel one may also discern "Meditation," later an accompanying figure in one of the Hugo statues, and the "Ariadne," which is exhibited alone as well. Falling below the lintel at the top edge of the left panel is the "Man with Serpent," separately shown in 1885. And in an upright position in the lower right hand panel is the symbol of "Love Flies Away," as it was later called when the despairing figure was cut from the marble, lying instead of upright.

That Rodin was not an illustrator of ideas found in literature is generally admitted. The only literary influence upon him other than Dante was that of Baudelaire, which needs to be pointed out clearly with reference to the "Gates." The impression from Baudelaire, as Rodin himself stated, was of the melancholy futility of human passions, and the acknowledged power and purposelessness of voluptuousness. This Rodin expressed in many a "Condemned Woman," both on the "Gates" and in other forms. He agreed with Baudelaire in doomed women as the symbol for this bitter pessimism. It is with these crowded, hopeless ones that the back spaces over the lintel are filled; they are below in all angles of flight; at the bottom, especially of the right panel, agonies of distortion mark the last of their heart-breaking passage.

After his return from Rome and Florence in 1875 Rodin did the first of two sets of designs which, compared with each other, bear out the critical opinion of Mr. Cox and several

others that his purpose as a sculptor changed. These are roughly in two sets and of two periods. During the ten years which followed his commission of 1880 the sculptor fused with the life-like reality of his representations of the human body exaggerations of surface sufficient to produce luminosity from the surfaces when they should be mounted, as the Greeks had mounted their statues, against the light of sea- or sky-line.

After all these considerations, one does not turn again to the "Gates" with the belief that about them the chief question is whether or not Rodin could have finished them. One sees in the plaster of the design in its latest form "holes, spots where deep shadows play their indubitably effective part"—the evidence of the later interests of the master. One may agree with Mr. Royal Cortissoz, from whom I have just quoted, that these means of producing shadow are "meretricious" and a "mannerism." But no one will deny in the separate works deriving from the "Gates" the rich fecundity of Rodin's genius.

# EARLY ITALIAN PAINTINGS



"PORTRAIT OF A WOMAN"

BY SEBASTIAN MAINARDI (1450-1513)

*In the collection of Clarence H. Mackay*

ONE OF THE greatest exhibitions of early Italian art ever held in this country has just closed. The paintings, fifty-three in number, were loaned by their owners for a period of a little over three weeks, ending May third, and

were shown at the gallery of Sir Joseph Duveen, by whose courtesy some of them are reproduced here. Several of the finest works in the group have already been reproduced in INTERNATIONAL STUDIO and have not, therefore, been included.





"HEAD OF ANNOUNCING ANGEL"  
(1387-1455).

BY FRA ANGELICO



"HEAD OF THE VIRGIN"

BY FRA ANGELICO

*Both in the collection of Carl W. Hamilton*



"MADONNA AND CHILD WITH SAINTS" BY FRANCESCO FRANCIA (C. 1450-1517)

*In the collection of J. R. Thompson*



"PORTRAIT OF A YOUTH"

BY ALESSANDRO BOTTICELLI (1444-1510)

*In the collection of Clarence H. Mackay*





"TARQUIN AND THE SIBYL"

BY ANDREA MANTEGNA (1431-1506)

*In the collection of Mrs. T. J. Emery*



"PORTRAIT OF A YOUTH"

BY BARTOLOMMEO VENETO (C. 1505-1555)

*In the collection of J. Parmelee*





"PORTRAIT OF A WOMAN"

BY BERNARDINO DA CONTI (C. 1490-1522)

*In the collection of Mrs. Henry E. Huntington*



"PORTRAIT OF GENEVRA DI AMERIGO BENCI"

BY LORENZO DI CREDI (1457-1537)

*In the collection of Andrew W. Mellon*





THE "COWPER MADONNA"

BY RAPHAEL (1483-1520)

*In the collection of Joseph E. Widener*

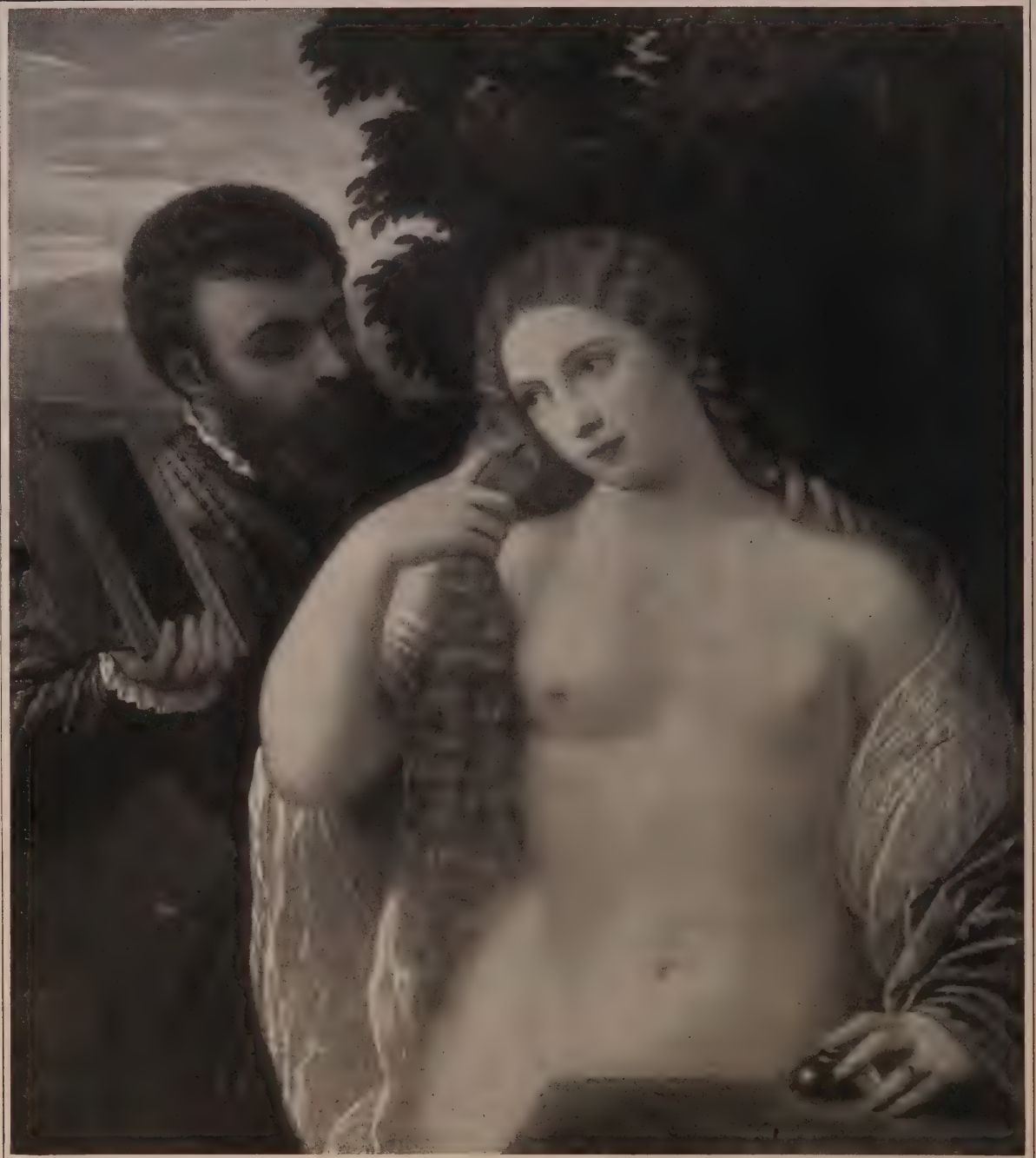


"MADONNA AND CHILD WITH ANGELS"

BY BENEDETTO BONFIGLI (1425-1496)

*In the collection of Otto H. Kahn*





"ALPHONSE D'ESTE AND LAURA DIANTI"

BY TITIAN (1477-1576)

*In the collection of Henry Goldman*



"PORTRAIT OF GIULIANO DE MEDICI"

BY ALESSANDRO BOTTICELLI (C. 1444-1510)

*In the collection of Otto H. Kahn*





"A LADY OF VERONA"

BY PISANELLO (C. 1380-1451)

*In the collection of Clarence H. Mackay*



"PORTRAIT OF GIOVANNA TORNABUONI"

BY DOMENICO GHIRLANDAIO (1449-1494)

*In the collection of J. Pierpont Morgan*



# MAZERS OF OLD ENGLAND

*"Hold your tongue and say the best,  
Let your neighbor sit in reste,  
Whoso lusteth God to please,  
Let his neighbor sit in ease."*

THIS is the quaint legend running around the silver band of a carved bowl of maple wood called a mazer. Before glass and pottery for table use became common, plates were trenchers made of wood hollowed out and drinking cups were also made of wood. It was in the thirteenth century that mazers were first used, and the few now extant (only about sixty) were made of the bole of the maple tree cut across the part where several branches grew. This showed the spotted grain so greatly prized and is what we now call bird's eye maple. Perhaps the word mazer comes from the Dutch word *maeser*, meaning a knot in the wood. Without doubt this section was also the firmest and closest grain of the wood, and since these bowls were used constantly the wearing qualities were important. That, too, was why wealthy folk soon enriched and enlarged their bowls by reinforcing the brittle edges with bands of silver and silver gilt and, in a few instances,

*Ancient drinking bowls of  
maple wood, banded with  
chiseled silver, now have a  
high antiquarian value*

AMY L. BARRINGTON

gold. Some were entirely lined with metal, and the quaint and curious inscriptions showing some fancy or motto of the owner offer quite a field for study in themselves.

In Pembroke College, Cambridge, is a mazer lettered, "Sainte Denis that is my Deare, For his love drink and make good cheere." Another one pictures a knight in full armor with the words, "Make all sure." A very large one completely lined with silver, owned by a Guild of Master Fullers or Tokers (as they seem to have been called in 1480) has elaborately engraved on it, "Be you merrie and glad, So the Master Tokers do bid." Two others are inscribed, "In the name of the Trinitie cup and drink to me," and "The bresteplate of righteousness and the Haulmet of Salvation." So many historical facts and customs are referred to or confirmed by Spenser that we are

AN OLD ENGLISH MAZER NOW IN THE VICTORIA AND ALBERT MUSEUM, LONDON



not surprised to find his reference to a mazer, and its praiseworthy silver engraving:—

*"Then lo, Perigot, the pledge which I plight,  
A Mazer ywrought of the maple ware,  
Wherein is enchased many a fair fight  
Of bears and tigers that make fierce war."*

The lettering on many of the silver bands is in Black Letter or Lombardic, and some of the words are interspaced with flowers, lozenges, animals and fruit, making the inscriptions most picturesque. Even if the dates of these quaint reminders of a bygone day were not known they could be approximated quite readily by the spelling, style of lettering and silver work. Before this, each man had his cup of leather which was the "olde leather bottel" we read of, and in the French and English wars of the time a French soldier is reported to have said, "These English soldiers, Sire, drink out of their boots." Some mazers had elaborate and impressive covers with heavily carved and chased silver work. The latter ones, made in Elizabeth's time, were strengthened by bands of silver connecting the rim and foot, probably because a bad knock would displace or break the banding, and also to give scope for further ornamentation. The medallion found in the bottom of every mazer is a distinctive mark, though no one knows why it was placed there, unless to cover the marks of the lathe. Be that as it may, the medallions, none of which are alike, give great originality by their variety. The designs, such as a knight, king and falcon, rose, boar, shield and helmet, show the Gothic influence.

Monograms and initials were common, and Pepys in his diary says, "Saw an old Hospital for forty old men. They brought a draft of their drink in a brown bowl tipt with silver, and at the bottom was a picture of the Virgin and Child done in silver."

Mazers were used during the time of abbeys and monasteries. One old book says, "In the frater house at Durham by the door, a great mazer called the Grace-cup did stand, which did service to the monks every day to drink around the table, which cup was largely and finely edged with silver and double gilt with gold. There also lay the goodlie cup called St. Bede's bowl, the outside whereof was of black mazer, the inside silver double gilt, and the edge finely wrought about with silver. In the midst the picture of the holy man St. Bede, sitting as if he had been writing. And every monk had his own mazer severally by himself to drink in, and all the said mazers were largely and finely edged with silver and double gilt." The last sentence is delightful, declaring without doubt the wealth and prosperity of the abbey. Although mazers have been listed with church plate and used in church processions, they must not be confused with the chalice used on the altar. Mazers were the everyday drinking bowl, for on the advent of pewter, pottery and glass, all who could afford to do so followed the new fashion in tableware. It was during the reign of Henry VIII that mazers were last in common use. The usual mazer was just large enough to be held in the palm of the hand (an old illuminated manuscript gives this information) but the large ones required two hands to lift them to the lips.



## New Orleans and the Artist

*H*E LOOKED with love upon the commonplace  
And woke to beauty all that, hidden deep  
In slumb'rous silence, lay unsought, asleep.  
To him, the city spoke a creed of grace  
As friend to friend, who, standing face to face,  
Need voice no word, yet heart to heart will leap  
In instant answer and mute pledge will keep  
Of faith fulfilled, whose spirits seek embrace.

*To him, attentive, grimy gall'ries preached  
Glad gospels, and the rugged roofs rang loud  
Their matin chimes and vespers. All the way  
He trod was paved with promise. Thus he reached  
Art's self submerged, and showed the sightless crowd  
His soul's apocalypse—the vieux carré!*

—JANE GREY ROGERS



# WINDOWS IN CALIFORNIA

ALTHOUGH the Greek sculptors frequently worked out-of-doors or in improvised huts near the finest marble quarries, and Raphael designed his famous "Madonna della Seggiola" on the top of an empty wine cask in a primitive courtyard, many of the masters of old occupied comfortable, even luxurious quarters, lighted by windows which admitted a sufficiency of light at the proper side of the room and at the desired height. In Adrian von Ostade's painting of his

*Many of the newest houses of both artists and others have lofty studio windows which add greatly to their charm*

HENRIETTE BOEGKMANN

THE HERMAN HOUSE,  
DESIGNED BY THE OWNER

*A window twelve feet square, divided into three parts, opens onto a brick terrace over which is a striped awning in bright colors*

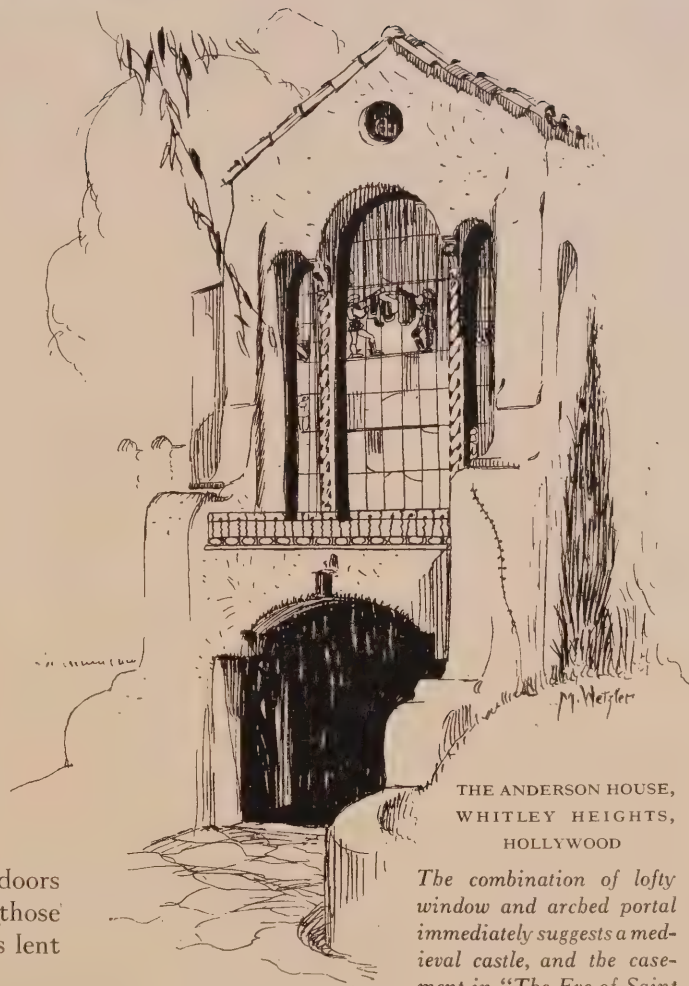
studio, in the Dresden gallery, one of the priceless gems of Dutch art, we find the painter supplied with a delightfully arched and leaded window which let in a flood of light. It is to be regretted that we have not a more complete record of the old studios and their windows, many of which must have been delightful. Many of the ateliers of the old masters are, in their paintings, more fanciful than realistic, although with Rembrandt we can judge somewhat of the lighting of his studio by the fall of the rays of light upon his models. Whereas a poet might



as readily compose his verse by the gleam of a candle, or a dramatist write his play in a garret offering but scant light, a properly lighted room is almost essential for a painter. So, for one, thought Millais. This genius of the nineteenth century thoroughly believed that an artist could do his best work surrounded by every comfort and convenience. He used to remark to his friends, when about to leave his old home in Cromwell Road in South Kensington for his last one in Palace Gate, "Wait until I get my new studio. I hope then to paint better than ever." And this he unquestionably did. Millais' last "painting-room" was remarkable chiefly for its huge side windows of plate glass.

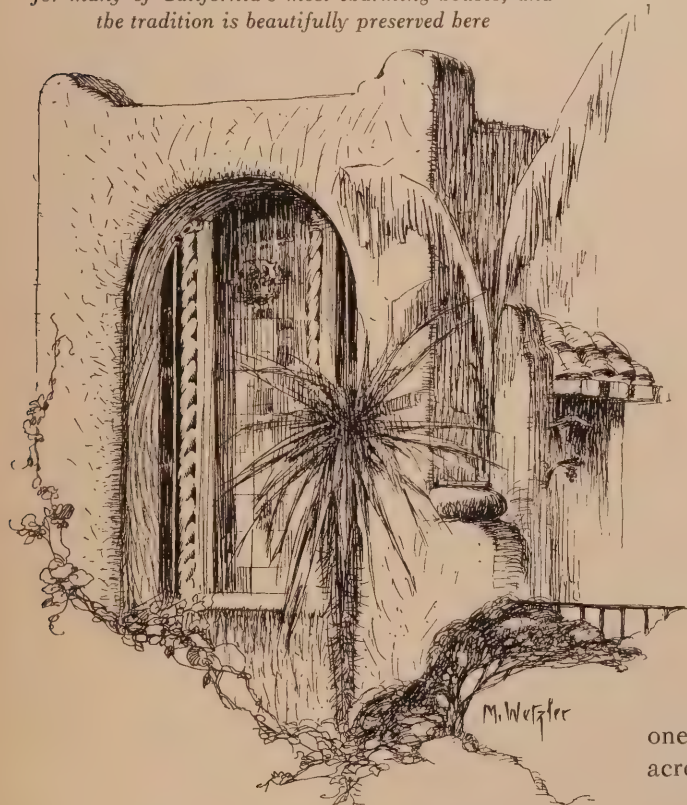
The manor houses of the colder countries of the Old World frequently had huge, high windows in the halls which served as living rooms, for the purpose of coaxing in every possible ray of the stinted sunshine. In England and northern France particularly, colored glass was much used in the large casements to gain warmth of light which the chill outdoors might contradict as much as it liked, for all those indoors cared. The inviting feeling which is lent

*The old Spanish missions have served as inspiration for many of California's most charming houses, and the tradition is beautifully preserved here*



THE ANDERSON HOUSE,  
WHITLEY HEIGHTS,  
HOLLYWOOD

*The combination of lofty window and arched portal immediately suggests a medieval castle, and the casement in "The Eve of Saint Agnes"*



a room by this type of window has recently been taken advantage of by some of the California architects, especially by those designing houses for the foothill sections in the southern part of the state. The object, however, is not merely to let in a wholesale portion of light. These studio windows for the houses of modern folk are planned to open on pleasant vistas and to make the outdoors a part of the room. All this requires of the architect a subtleness of design which only the most intimate study reveals. He must not only please his clients but also catch nature napping and lure her from her warm hillside siestas into the limited confines of mankind's realm of rooms, no simple task.

The home of Mrs. Martha Taggart, designed by Lloyd Wright, is an example of such planning successfully carried out. Of the two studio windows in this house, one, thirteen feet high, looks to the southward across Hollywood toward the low hills that fringe





*Clinging to the side of a precipitous slope, this house of Spanish type, one of the most attractive in Hollywood, has a beautiful window overlooking the valley*

the Pacific near Playa del Ray, "The Playground of the King." The panes of glass are irregular and a curious little lead motive is employed in ornamentation with interesting effect. Bits of blue glass are introduced half a dozen times to catch up the color of the sky. "Architecture is like music," said the designer of this charming house. "First you have the rhythm and the full sweep of the musical composition, and then, unexpectedly, comes the grace note. These touches of blue glass constitute the grace notes in the whole design."

In various sections of Santa Barbara, Los Angeles and Hollywood the foothills are being terraced with streets and garden-girthed villas,

some of which display splendid studio windows. Especially is this true of Whitley Heights in Hollywood and there is no lovelier window on these wind-swept heights which afford a view of the distant sea, than that in the Anderson house. To see it is to be reminded of the casement which Keats described in *The Eve of Saint Agnes*:

*"A casement high and triple arch'd there was,  
All garlanded with carven imag'ries  
Of fruits, and flowers, and bunches of knot-grass,  
And diamonds with panes of quaint device,  
Innumerable of stains and splendid dyes,  
As are the tiger moth's deep damask'd wings;  
And in the midst, 'mongst thousand heraldries,  
And twilight saints, and deep emblazonings,  
A shielded 'scutcheon blushed with blood of queens  
and kings."*

Of quite another type is the studio window found in the Herman house on the level lands—a twelve-foot square window divided into three parts, the outer two of which open on a brick terrace flaunting a high and gorgeously striped awning. Theatrical gauze is used over the entire

*Behind this tall window is a sunken garden which makes the room seem really a part of the outdoors. The window overlooks the valley in which Los Angeles is situated*



window to modify the light, and hangings of Druid's cloth are used at the intersections and sides. Although architecture is not the profession of the owner of this most attractive house he is

tends from Los Angeles through Hollywood, the eye is naturally attracted to a hill-perched house of Spanish pattern displaying a striking window. Extending from the basement to the third floor



*There are two of these windows in this unusual house, giving light to both a large living room and to an overhanging balcony which serves as the dining room*

nevertheless the designer. Three things Mr. Herman had always dreamed of possessing when he should build a home of his own—a fireplace, a stairway and a studio window. And, though it is but a five-room house, it illustrates the fact that one can put a large house feature into a small one, and give it a large house air.

Driving along Los Feliz Boulevard, which ex-

and overlooking the valley over which spreads the Pueblo de Nuestra Señora la Reina de Los Angeles, this window in the Schutz house reveals an ever changing panorama. It is supplied with a garden composed of potted plants set in a semi-circle a foot below the floor of the room, and, since it faces the south, is equipped with blinds which may be lowered when the sun is hottest.



The contrast between these modern studios and those of many of the great painters of the past is very sharp. The room, for example, in which Turner painted "Italy," "Temeraire" and other

portioned and well lighted. Greatly would the old masters have appreciated these huge windows and large, high rooms which afford the painter's two prime requisites, space and light in abundance.



*A large window, bordered with blue tiles, lights the studio of Nathan Coleman, the architect, who has designed many striking windows. A giant sycamore, growing beyond the gate, shades the window*

great canvases was full of accumulated dirt. The studio's ill-fitting skylight permitted the rain to stream down upon the artist's canvases, and yet Turner persisted in calling this his "drawing room." Probably he would have fled in terror from the immaculate rooms which these California houses boast. To the painter his studio is a workshop, a place where things may be set down without thought of the finish of a table top. But even a real working studio is better for being well pro-

And today, many of the artists who have been drawn to California by the charm of its landscapes and equable climate have built themselves spacious studios, and it has been suggested that, in time, this state may become the art centre of the world, for in California it is regarded as impossible that any painter, once having been there, should ever be content far from its hills. Already much has been accomplished in this direction, and many artists are making this state their home.

ART *and* OTHER THINGS By GUY C. EGLINGTON

WHAT A town to live in! To begin with, there is the Duveen exhibition of Early Italian Paintings, which deserves a whole number to itself. This is the kind of exhibition that makes history. Writers on Italian art will refer to it for years to come, and the pictures shown will be the more highly prized for having been seen in such a company. . . . And when one thinks that these represent, not the cream of a century's buying, but nearer to that of a decade, and that all have passed through one house, one is staggered.

The collection is so balanced that it is easier to say who is not there than who is. Starting with the Florentines, there is no Giotto, no Masaccio. But these are things one hardly hopes for. In revenge there is a thirteenth century Tuscan, "Christ with Saint Peter and Saint James," which Mr. Berenson is inclined to give to Cimabue. The heads recall certainly the predella of the Uffizi Madonna, but it seems to me to lack the amazing architectural sense which, for lack of closer knowledge, I take to be Cimabue's supreme quality. Of Giotto's immediate followers there is a Bernardo Daddi "Madonna," lent by Mr. Henry Goldman. And to compensate for Masaccio, there is Fra Angelico in all his glory.

Although this can be nothing more pretentious than a catalog, one must pause over the Angelico. The "Deposition," from the collection of Mr. Henry Goldman, with its marvelous grouping, its spaciousness, its intimacy, is worthy to hang in a gallery by itself. One is at a loss to know whether to praise more highly the figures or the Tuscan hill garden in which they are set. But indeed the two can not be separated. . . . And as if this were not wealth, there is an exquisite "Annunciation" from the collection of Mr. Carl Hamilton.

Next in order comes the robust Castagno, with Mr. Pierpont Morgan's "Portrait of a Man," a superb head. For contrast I should like the two Botticelli portraits hanging on either side. The downrightness of Castagno and the subtlety of Botticelli. The latter was the younger by no more than fifty years, but they might have been born in different spheres. Look only at the eyes. The veiled lids of the Botticelli youth, the wide-open accusing eyes of the Castagno. Those are gentle. These inspire terror. In between the two is Fra Fillippo Lippi, abundantly represented by a large altarpiece and two panels from a polyptich from the Pierpont Morgan Collection, a "Madonna" lent by Mr. Carl Hamilton, and a "Madonna and Child with St. John," lent by Mrs. Henry E.

Huntington. Nor dare one forget the Baldovineti and Verrocchio "Madonnas," both from the collection of Mr. Clarence Mackay. Nor finally the portraits by Pollaiuolo and Ghirlandaio. The latter's "Portrait of Giovanna Tornabuoni," from the Pierpont Morgan Collection, is one of the finest I ever remember to have seen.

Siena is represented by works less individually important. The earliest is the Senga "Madonna," which recalls in type the Santa Maria Novella altarpiece. There is a charming Ambrogio Lorangetti "Holy Family," lent by Mr. Carl Hamilton. A Sassetta "St. Anthony in the Wilderness," lent by Mr. Phillip Lehman. "Madonnas" by Matteo and Benvenuto di Giovanni and by Neroccio di Landi. Finally a tiny Lippo Memmi, lent by Mr. Carl Hamilton. Covetousness is not one of my favorite vices, but I should dearly love to steal the Memmi "Madonna" from its corner. From Umbria there is a small "Crucifixion," given to Piero della Francesca, a panel from a predella. In spite of its qualities I find it a little disappointing. The horses are so much finer than the figures. There are two Raphaels, the "Cowper Madonna" which belongs to Mr. Joseph E. Widener, and an "Agony in the Garden" from the collection of Mr. Clarence Mackay. In spite of the fame of the former I can not help feeling that Mr. Mackay is the more to be envied.

And now northwards. From Venice Bellini and Titian. Of the first especially Mr. Phillip Lehman's "Madonna." Of the second Mr. Henry Goldman's sumptuous "Alphonse d'Este and Laura Dianti." A marvelous "Portrait of a Young Man," lent by Mr. Andrew Mellon and given also to Bellini, suggests rather the Sicilian Antonello. From Verona a Pisanello "Portrait of a Lady of Verona," the very impigmentation of style. Another treasure from Mr. Clarence Mackay's collection. Finally, and representing the Paduans, Mantegna. Two masterpieces. Mrs. T. J. Emery's "Tarquin and the Sybil," the linear Mantegna. What Mr. Berenson would call functional line carried to the nth power. In contrast, Mr. Joseph Widener's "Judith and Holofernes," Mantegna the painter. Small in actual dimension. Immense in conception.

Let me be understood. It were not hard to get together a collection of names, no matter where. What makes this exhibition memorable is quality. Outside the churches and galleries of Italy one would have hard sledding to match it.





"THE GOOD SAMARITAN"

BY R. L. NEWMAN (1886)

Courtesy of The Rehn Galleries

Characteristically I began this article at the end and find myself now with rather less than no space to speak of the Newman exhibition. There are personal reasons why I was particularly delighted when I heard that Mr. Rehn had gotten together a collection of Newmans. Newman was one of the first American painters that I ever saw. Eliot Clarke was taking me to see Mr. Gellatly's Twachtmans. I remember that we waited a moment or so in the long drawing room and Clarke pointed out some of the treasures, Ryders, Thayers, Twachtmans—and a whimsical Church which, over serious, I refused to appreciate. Next to a Ryder hung a small picture with wide frame, which attracted my attention. I asked the artist's name. It was the "Good Samaritan," which is reproduced here. When Mr. Gellatly came in I spoke to him of the picture and he seemed pleased. He had been one of Newman's few clients and was one of the very few who still believed in the man. Alas for human faith, a year later the Newman had been banished to the comparative darkness of upstairs.

The next I heard of Newman was when Mr. Fox showed the half-dozen pictures which the Brooklyn Museum owns and Nestor Sanborn wrote, in his delightful telegram style, an article for the *Quarterly*. From that moment I was convinced that Newman was one of the most neglected masters in the history of American painting. Full of excitement, I wrote to Mr. Sanborn, asking him to write a longer article, which

should be published in the *Studio* and should finally make people sit up. The article was — alas — never written, but next morning at 9.30 Mr. Sanborn pre-presented himself at my office and I made the acquaintance of one of the most kindly and simple men it has ever been my privilege to meet. Since then I have sounded Newman's trumpet in many ears, but with little success. No wonder, since, with the exception of Mr. Gellatly's and those at the Brooklyn Museum, no one knew where his works were to be found. It has taken Mr. Rehn, he tells me, four years to get together thirty odd pictures. His time has been well spent.

In face of this exhibition it is impossible to write Newman down as a dilettante. He was in the first place a great colorist. And one has only to glance at the "Good Samaritan" or "The Letter," which Mr. Phillips has bought for the Phillips Memorial Gallery, to see that he was more.

In my article on the Villeneuve "Pietà" (see page 181) I have referred to the *Album of Villard de Honnecourt*. It is, I suppose, a manuscript sufficiently familiar to scholars of medieval art, but since scholars are few and plain folks like you and me have some rights too, and since into the bargain the manuscript has an interest far beyond the purely academic, I may be pardoned for giving some facts about it. Villard de Honnecourt was a thirteenth century architect, hailing presumably from Honnecourt, a village some five leagues south of Cambrai. From certain remarks in his album it would appear probable that he was one of the architects of Cambrai cathedral. Certainly he was an architect of some importance, for he was sent for by Bela, King of Hungary, probably after the repulse of the Tartar invasion of 1243, to direct the necessary rebuilding of the church of Marburg, where St. Elizabeth of Hungary, sister of Bela, lies buried, for its transepts are, as were also those of Cambrai, semi-circular, a sufficiently rare feature in Gothic architecture. Bela's connection with Cambrai may have arisen through the fact that his sister worshipped Our Lady of Cambrai. It had been she who, some years

previous, had paid for the building of Cambrai, where on her death and canonization a chapel was dedicated to her.

But the album is far from being dependent for its interest on the fame of its author. It is composed of thirty-three pages of drawings, with notes in the margin. Originally it must have been considerably larger, as the pagination shows that some twenty pages are missing. The drawings are for the most part studies which de Honnecourt made on his travels, architectural details, copies of frescoes and sculpture. To these are added a number of studies in the nude, together with instructions for drawing the human form. Finally there are three pages of geometrical figures and compositions, like the one reproduced here. It must be remembered that the most precious possession of the medieval artist—

of every artist in fact up to the invention of photography—was his sketch book. It was also his most valuable legacy to his pupils. The album of de Honnecourt may therefore be considered as his literary legacy. In his old age he would collect and collate his travel sketches, adding notes for the benefit of his pupils, and to these he would join the fruits of his experience in painting and sculpture, making his book, so far as in him lay, a manual for the aspiring architect.

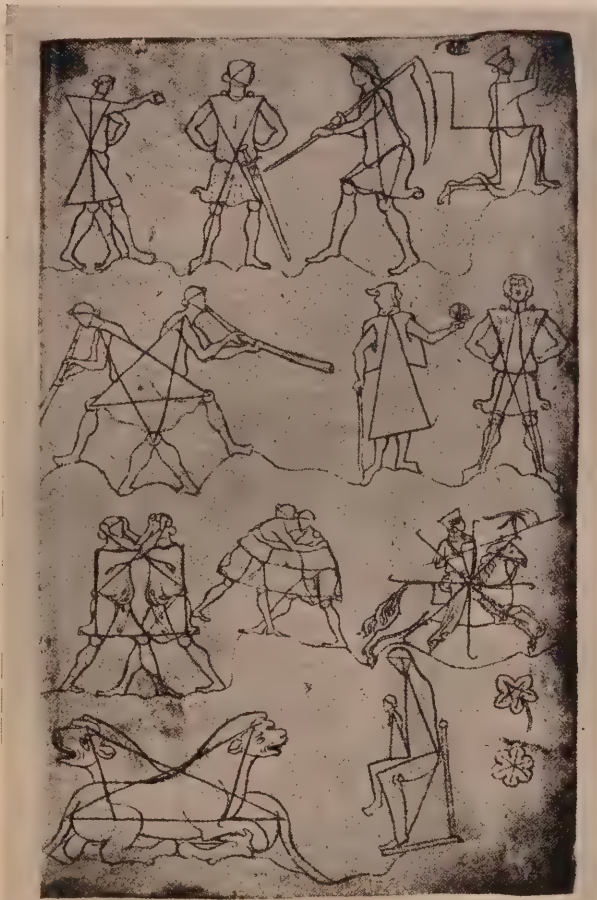
Searching through the Metropolitan Museum library the other day, in the vain hope of finding some data on the history of Elne, I was delighted to find that it possesses a copy of the excellent facsimile of the album which was published so long ago as 1859. It is a beautifully printed book, with large clear pages and splendid engravings. Look it up when you are next there. Perhaps also it is not so rare as I had thought and other libraries may own copies.

Returning to the question of French Primitives which I discussed in part in the article on the "Pietà," I confess that I am not sanguine as to the prospects of any scholar tackling the subject in a serious manner.

It is now exactly twenty years since the Paris *Exposition des Primitifs Français*, which first directed critical opinion to this neglected field, and in the interval the bibliography of the subject has grown to quite respectable proportions. But though the names attached to these books belong to critics of reputed learning, the books themselves are a very travesty of connoisseurship.

In the first place, knowledge is lacking. The organizers of the 1904 exhibition, Henri Bouchot and Georges Lafenestre, contented themselves with bringing together a group of works, already known individually and for the most part reposing in museums,

to which a French origin could plausibly be attributed. Their own researches were not considerable, and were rather documentary than directed at the intrinsic quality of the works themselves. The value of the exhibition lay therefore in its "inspirational" aspect. It made for early French painting a definite claim to consideration. It provoked an enormous amount of discussion. Above all, it forced the Louvre to acquire French paintings of the fifteenth and sixteenth centuries and devote two galleries to their display. So far, so good. But this, which was no more than a preliminary skirmish, has been treated as though it were the whole battle. The worthy critics who have written books on the French Primitives have made no attempt to undertake fresh research on their own account. They have contented themselves with discussing the works shown at the 1904 exhibition, with a few additions made by enterprising dealers. So that Maurice Denis is able to repeat in his admirable *Théories* (1920) (the article



DE HONNECOURT ALBUM

FRENCH, THIRTEENTH CENTURY



was originally contributed to *L'Occident*, 1901): "Who knows French painting? It is barely in the last few years that the masterpieces of provincial museums have been revealed to us through learned works, by the Centennial, and by too rare photographs. . . . In the case of mural painting, all is to be discovered. Specialists, doubtless, have catalogued the vestiges of fresco. . . . But no guide book mentions, for example, the 'Procession' of Autun Cathedral. In a country overrun by painters, the admirable chapel of Kernascléden (Morbihan) is not visited; and at Toulouse la Savante not the slightest photograph of the beautiful ceiling of Saint Sernin is to be found. . . ." And Denis proceeds to enumerate a list of fine frescoes on which he has stumbled by accident, but of which no photograph exists, which no work mentions.

This in itself were damning enough indictment of the French critical faculty, but even worse than the ignorance of the *parti-pris* of the would-be historians. It had long been a tenet of French criticism that French painting derived solely from the Italian. In the eyes of established critics therefore the views of M. Bouchot and his friends, who claimed for French painting an indigenous birth and growth, appeared not only heretical, but positively subversive. They attacked what can only be described as a vested interest. What resulted from the exhibition was thus not so much a renewed interest in the beginnings of French painting, a stimulus to fresh research, as a battle royal between those who had staked their critical reputations on the importance of the primitives and those who denied their very existence. The former party sought to defend the attributions of the 1904 catalog, the latter to upset them. On the one side there was Count Durrieu who, ignoring the numerous fragments that remain, based his thesis on the hypothetical existence of works splendid as those of Italy, destroyed by the hand of time and the desire of kings to create afresh their own glory. On the other there was M. L. Dimier who, setting out to prove the thesis that there is no such thing as an indigenous French painting before the seventeenth century, was forced by the Abbe Requin's discovery of the contract published in the March issue to admit that though it is incorrect to speak of French Primitives, there was *one* French Primitive in the person of Enguerrand Charonton.

This comedy has just reached its climax in the publication by M. L. Maeterlinck of his *L'Énigme des Primitifs Français*, a supreme example of a seemingly learned and marvelously documented work arriving at conclusions which not even the veriest child in criticism would accept as tenable.

M. Maeterlinck is hypnotized by a phrase. Someone, it appears, once remarked that the Van Eyck "Adoration of the Lamb" "*naquit au milieu de balbutiements*" (literally, "was born in stammerings"). It was a good phrase, but uncritical, as Maeterlinck saw. It is a sound tenet of criticism that nothing grows out of nothing. Maeterlinck therefore undertook to find Van Eyck's ancestors. Not being much in the way of original research, he found it easier to take known works and pre-date them a century or so. Thus was born his *Precursors of Van Eyck*. His next idea was less scientific. It occurred to him that there was an undue disparity between the achievements of medieval French art in the realms of architecture and sculpture and its achievements in painting. He reasoned somewhat as follows: If, as is universally granted, the French architects from the twelfth to fourteenth centuries were supreme in the world, imposing Gothic, the order of their invention, not only throughout the Netherlands and in Germany, but also on Italy, Spain and England, then they must have been supreme in painting also, exerting an influence no less universal. So he came to write his *L'Énigme des Primitifs Français*, in which the same works of art appear now with the invariable caption: *Esthétique française preeyckienne*. Whither this led him can be gathered from the fact that he gives to fourteenth century France the Villeneuve "Pietà," which, as we saw, is strongly Spanish in flavor and decidedly sixteenth century.

Until such time as the field is adequately covered, any estimate of early French painting is impossible. Meaningless too is the phrase *esthétique française*. Applied to Gothic architecture and sculpture it can be given a meaning. Applied to graphic art it can, for the present, only have application to the art of the miniaturist and tapestry weaver, very lovely certainly in a pattern and texture, but not painting in the masculine sense that Giotto and Masaccio understood it.

The picture which I reproduced last month and on which I asked your opinion, was a self-portrait by Vincent Canade. Canade is an artist who has been forced by circumstances to use up his youth and his strength in other work. But genius, happily, has a way of breaking through, at whatever cost. Look at that portrait again.

*The notes on the Duveen exhibition were written after my first visit, which may excuse my missing Mrs. A. E. Goodbart's Paolo di Giovanni Fei, "Madonna Enthroned," which is not bung to best advantage. It can hardly explain, much less excuse, the fact that I missed the superb Baronzio, from the collection of Mr. Otto Kahn, to say nothing of Mr. Phillip Lehman's Neroccio di Landi.*

# Address of Welcome to Two Exiles

By ELIZABETH J. GOATSWORTH

**A**LIGHT, madam!  
Alight, good sir!  
You have ridden two centuries,  
I infer,  
From a Moorish workshop in Algiers,  
And now you must long to try your feet  
After so perilous a seat  
Maintained with dignity all these  
years.

You, I take it, were once a king,  
A Christian king, shaped like an  
egg,  
With a pushed-in face and a  
rounded leg,  
And eyes not focused on anything.  
It may be the Saracen that engraved you,  
Mocked your pretensions, created you silly,  
Yet left you regal, willy-nilly.

And this lady, your wife—he has had his sport,  
He has made her lumpy and dumpy and short,  
He has set her askew on the giraffe,  
And created a figure at which to laugh,  
Yet still by some most surprising magic  
He was forced to leave her wistful and tragic.



Alight, madam!  
Alight, good sir!  
You shall tell us the tale of your artificer,  
Whose soul was honey mixed with gall,  
Whose thoughts were bitter and whimsical;  
With irony and with tenderness  
He created you in your littleness  
A comic writing upon the wall—  
But now that there is no more to write,  
Alight, madam!  
Good sir, alight!



# A SHELF of NEW ART BOOKS

NEW GUIDES TO OLD MASTERS. CRITICAL NOTES ON THE GALLERIES OF LONDON, PARIS, MADRID, ROME, VENICE AND MILAN, BRUSSELS AND ANTWERP, MUNICH AND FRANKFORT AND CASSELL, BERLIN AND DRESDEN, VIENNA AND BUDAPEST, AMSTERDAM AND THE HAGUE AND HAARLEM. *Ten volumes. By John C. Van Dyke. Charles Scribner's Sons, New York. Price, \$1.25 each.*

JUST before the opening of the world war the Scribners began the publication of this series of critical studies of the paintings in the various galleries of the chief European art centres, but in the great upheaval caused by the events of that conflict Professor Van Dyke's art guide books were buried in so complete an oblivion that practically no art writer in America remembered them when his book on *Rembrandt and His School* appeared last fall. And yet in his general introduction to the series he had said precisely the same things about the great Dutchman as he did in the work which created such a furore in 1923.

Eight of the little volumes were published in 1914 and now appear two additional ones, *Rome* and *Venice and Milan*. If the reader has not agreed with Professor Van Dyke's criticisms on Rembrandt or with such drastic comments as that on the sixty-five works by Rubens in the Prado (made in the guide to Madrid) in which he says that most of them are school pieces and that "there are only two or three clean pieces of painting by Ruben's own hand in the entire gathering"—if such harsh opinions have made the reader feel Van Dyke is too bored with paintings to do them justice, let him read this writer's glowing appreciation of Titian's "Sacred and Profane Love" to realize his mistake.

Professor Van Dyke has an immense appreciation for the Academy at Venice and the Brera Gallery and for most things connected with them save their catalogues, a feature of European galleries for which he has little but contempt. The guide to Rome is devoted to the Borghese and Vatican galleries, Raphael's Stanze and the Borgia apartments, and Professor Van Dyke finds much to admire here, particularly Michelangelo's decorations in the Sistine Chapel and the Raphael rooms in the Vatican. It is a compliment to contemporary scholarship in the Catholic Church that Van Dyke has nothing but compliments for the Vatican Gallery catalogue, the only one to merit this praise of all those to which he refers. Art students who are used to conventional praise, opinion and legend will probably be much disturbed by this writer's statements. But they will learn much by reading these pages which contain the forthright expressions of a man who has been studying Europe's galleries with the closest attention for more than thirty years. In fact no art student can possibly afford to overlook these *New Guides to Old Masters*.

VISION AND DESIGN. *By Roger Fry. Brentano's, New York. Price, \$2.50.*

THIS series of essays selected from Mr. Fry's magazine articles written during twenty years was first published in book form in England in 1920. With the additions and corrections which he made it presented his state-

ment of a theory of esthetics, and since Roger Fry is one of the few men who are writing really intelligent art criticism such a statement is of importance. Fry was one of the first men in England to recognize the importance of modern French art and one of the very few who have been able to go below the surface of appreciation. His esthetic valuation of a work of art is based not on schools or techniques but on fundamentals.

The book may be divided into two quite distinct parts; the first six and the last articles, which are devoted to studies in the philosophy of esthetics, and the remaining eighteen, these latter reviews of important exhibitions and commentaries on the work of various painters and schools.

It is the first part which gives the title to the book. Mr. Fry has been to great pains to present his thesis clearly. At times he wrestles with himself. In an effort to explain completely he frequently involves the issue, but there are paragraphs which express more directly and with greater conviction of truth the nature of art and its relation to life than this reviewer has found in any other contemporary criticism. The man who can sum up the Victorians as persons whom we imagine "... forever playing croquet without ever losing their tempers" deserves to be read. Only in his essays on *Art and Socialism* and *Art and Science* does he seem less sure and less true. In the former he builds a craftsman's Utopia for the artist in which it is doubtful if any artist could live; in the latter a short but rather cloudy argument leads him to a dubious "perhaps."

In the second part of the book Mr. Fry seems more at ease, and also to make a better statement of his esthetic principles than in the purely philosophic articles.

ORIENTAL FORERUNNERS OF BYZANTINE PAINTING. *By James Henry Breasted. The University of Chicago Press. Price, \$4.*

THIS is a book in which art and archaeology have identical interests. The excavation of an old Græco-Syrian fortress which was too far east ever to have been Romanized has supplied an early link in the chain of European art; it has revealed the infancy of the oriental parent of the Byzantine style.

Dr. Breasted, whose more widely known activities as an Egyptologist have not diverted his interests from Mesopotamia, led an expedition from the University of Chicago, immediately after the war, from Baghdad eastward across the newly proclaimed Arab state. Halfway to Aleppo they stopped at Dura-Salihyah, which until three years ago was hardly more than a name, where a sand-buried temple contained wall paintings which are the only surviving oriental forerunners of Byzantine painting. The expedition could only stop one day, for the British army was retiring down the Euphrates which left Dr. Breasted and his party to the mercy of the Bedouins. Since then these paintings have been seriously disfigured by the Arabs so that Dr. Breasted's record is all that exists of these paintings in their unimpaired state.

The book is divided into a history of Dura and a description of the paintings of the temple of Zeus-Baal, of which the most important, the wall of Bithnanaia, named from the resplendent lady who dominates it, was painted in the last quarter of the first century, A.D. In all of these paintings the figures are arranged in tiers and seem to float

in space as in the Byzantine style, while the flat treatment and certain mannerisms of arrangement bear a close resemblance to the climax of the Byzantine manner as it is seen in the mosaics of San Vitale.

GREEK AND ROMAN SCULPTURE IN AMERICAN COLLECTIONS. *By George H. Chase, Ph. D. Harvard University Press. Price, \$7.50.*

WHILE American collections of Greek and Roman sculpture are the chief consideration of this book, Dr. Chase limits neither his text nor his illustrations to them. His plan includes a general discussion of each period illustrated by the most important pieces in foreign collections followed by a description of works in America which show similar qualities. This makes his book complete and at the same time gives it a particular value for American readers beyond those of Friederichs, Von Mach, and of Furtwaengler and Ulrichs. Dr. Chase finds every period well represented in America with the exception of the age of transition from 480 to 450 B.C., from which we have no original large work in the round. To illustrate his book the author uses examples in public collections only, most of which are in the Boston Museum of Fine Arts and the Metropolitan Museum, New York. Dr. Chase is the John E. Hudson Professor of Archaeology at Harvard University and this book had its origin in a series of lectures delivered by him at the Lowell Institute in Boston in the spring of 1919.

A HISTORY OF ART. VOLUME II. LATER EUROPEAN ART. *By H. B. Cotterill. Frederick A. Stokes Co., New York. Price, \$10.*

IF a "history of art" ends with Turner it is obvious that it has been written by an Englishman and that there should be some explanatory subhead to the title making clear the limitations of such a history. Mr. Cotterill's first volume had many unsatisfactory features that have been improved upon in the second and final one, the outstanding feature of this betterment being that each part deals with the arts of a single nation, architecture being his first concern, as before, with sculpture and painting following in this order. In Italian art he touches nothing later than the eighteenth century; Spain is covered in comparatively few pages and from about 1500 to about 1830; France between practically the same dates with the Netherlands and Germany through the same 330 years. Only forty-five pages are given to England where Mr. Cotterill's work ends, a supplementary section devoted to the art of the Far East being contributed by Stewart Dick. The illustrative material in this volume is wholly admirable but the text as a whole is too limited in its scope to be entirely satisfactory as a history of art.

WINDMILLS. *By Frank Brangwyn, R. A., and Hayter Preston. Dodd, Mead & Co., New York. Price, \$7.50.*

ALTHOUGH it is the Brangwyn drawings which place this book on an art page, a word must be said for Mr. Preston, whose intimate, conversational style—which a self-confessed romanticism dominates—weaves around each old mill of his rambles something of the atmosphere of its glory and its sad decay. All that the author says of the venerable age and marks of toil on these

old mills that "are like old laboring men, . . . tired and broken grinders of grain," who are "left to rot in ignoble fashion about the countryside, assailed by winds that were their souls aforetime," is given a second form in the Brangwyn drawings. The illustrations are in color, the originals having been water color drawings, sixteen in number. There are also many little sketches in black and white which are breezy little bits of movement, taking account of the fact that the mill is after all a creature ruled by the wind. The country of Don Quixote, who has attached his name indelibly to windmills by his tilting contests, is represented by the twelve mills of Crijitano, where they still play their ordained part in the economic life of the community instead of suffering such a metamorphosis as that of three hundred years' old Ramsgate, which has become a garage. Others to which Brangwyn and Preston have both given their attention are the mill of Cologne, set in splendor on the ruins of a church, the pumping mills of Holland, whose work is now usurped by the steam pump, and many more of England, Sweden, France and Belgium.

PERSIAN AND INDIAN TEXTILES. *By R. M. Riefstahl, Ph. D. E. Weybe, New York. Price, \$4.*

DR. RIEFSTAHL had the interests of the modern textile designer in mind in his choice of the Persian and Indian motives that are illustrated in this album of thirty-six plates containing nearly three hundred designs. He has chosen the period from the late sixteenth century to the early nineteenth, one not so important historically because it was lacking in the vitality of the earlier centuries, but, because of its refinement and grace, having particular value for the creators of modern textiles. Dr. Riefstahl has made his selection from the following collections: Metropolitan Museum, New York; Museum of Fine Arts, Boston; Art Institute, Chicago; Carnegie Institute, Pittsburgh, and several private collections of New York and London. All of the reproductions are in black and white and are highly satisfactory in quality, having been taken from photographs by H. C. Perleberg of New York who is a specialist in textile photography.

THE ART OF HESKETH HUBBARD. *By Haldane Macfall. The Morland Press, Ltd., London.*

"CHARMING" is probably the word which best describes the etchings, paintings and drawings by Hesketh Hubbard. Great art these certainly are not, but there is an amusing whimsy evident in his impressions of English roads and traveling circuses, gypsies and caravans. In his work these knights of the road become figures of the imagination. It is the romantic gypsy, gay, mysterious, singing love songs by firelight whom he has drawn. In the introduction, Haldane Macfall describes Hubbard as a lyrical poet and this is, perhaps, the true summation of the man.

## BOOKS RECEIVED

WATER COLOUR PAINTING. *By Alfred W. Rich. THE ARTISTIC ANATOMY OF TREES. By Rex Vicat Cole, PERSPECTIVE. By Rex Vicat Cole. The New Art Library. J. B. Lippincott Co., New York. Price, \$5 each.*

SLAPSTICK AND DUMBBELL. *By Hiler Harzberg and Arthur Moss. Joseph Lauren, New York.*



## ART IN EVERYDAY LIFE

ONE OF THE OLDEST forms of furniture, which can be traced back as far as early Babylonian and Assyrian days, is the stool, man's first conception of the present day luxurious chair. Throughout the ages, stools and benches have continued to be used, taking their places,



STOOL FROM DI SALVO  
BROTHERS

it is true, as minor pieces of furniture, yet making an important contribution in the way of comfort, and when properly used, becoming a distinct decorative detail. The characteristic features of each epoch and period of furniture making was always reflected in the type of stool produced at the time, so that the collecting of stools which has become popular among

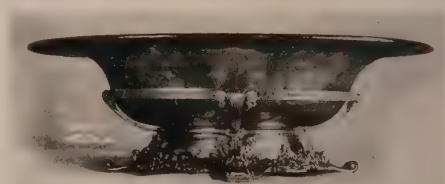
certain collectors, is not an idle one. Much can be learned from studying them. The great mansions of England, the palaces of France and Italy abound in these treasures, but original pieces are very difficult for the average buyer to procure. Very little furniture was made during the stormy days of the Middle Ages, but with the advent of the Renaissance, when the luxury of the ancients was revived, the making of furniture received a great impetus and its use became general. We know that many varieties of stools existed then, and that they received their share of the exquisite workmanship which was expended upon the most unimportant objects. Those were the days of high endeavor.

But comparatively few of these specimens remain, aside from those which adorned the rooms of state where they were well cared for and did not receive hard wear. We can content ourselves, however, with fine reproductions which are painstakingly made, for they can be very beautiful. Often they are upholstered in genuine fabrics—in needlepoint, velvets or embroideries of the period they represent, or these old hand-made materials can be copied with remarkable success. We can find reproductions of all periods at Di Salvo Brothers who realize that a beautiful stool has many functions to perform, and that it has its distinct place in house furnishing. Too few of us realize its importance. There is the fireside bench that encourages lounging before an open fire; there is the low stool that can be thrust beneath a table when not in use; there are little stools that can be utilized in the place of tables, and the ever fascinating foot stools that make for comfort and luxurious resting. Perhaps no country was so prolific in creating stool pieces as France, but what other country had such a highly developed esthetic sense? These pieces gave wonderful scope to the tapestry makers who flourished under Louis XIV, and their vogue continued on through the first Empire. Our early American examples were prim and austere in comparison with their French progenitors, but they, too, did service even though of a humbler kind.

BY ALL MEANS as we "prate of the arts" let us include the fine art of eating. We are not concerned here with the various culinary requisites that make for gastronomic delights, but are considering the part that the esthetic plays in stimulating the palate. Food itself is only half the meal. The other half is the kind of table, the

variety of table appointments, and the general atmosphere of refinement that pervades the dining-room. Every inducement of china, glass, silver and linen should be used to make food palatable. In selecting table appointments, one again must keep in mind the type of room that forms the setting for its minor details. These details should be made as harmonious as possible, acting as humble contributors to the general scheme of the room. It is not always possible nor is it necessarily desirable to cling strictly to a certain period, but there must be an attempt to get the feeling of fitness and of appropriateness to a given style or type, before it is possible to procure an harmonious atmosphere to a room.

Breakfast and luncheons are both informal affairs, and though it is important that their service be charming and dainty, they do not take on a ceremonious air nor require the formality of ornamental adjuncts. Breakfast and luncheons need not necessarily be served in a dining room but may be partaken of in a sun room, in the garden, or in one's own apartment—anywhere, indeed, that happens to suit the taste of the individual. But dinner is a formal occasion and it is more or less of a function that needs a



CUT-GLASS FRUIT DISH IN SILVER STAND  
FROM BRAND-CHATILLON

formal setting. Peasant pottery, for instance, and the crudities of primitive glass, though ever so delightful in color, reflecting a certain personal expression in craftsmanship, are not suited to a dining room, whose salient qualities are formality and elegance. Such a room requires exquisite table accessories. The Brand-Chatillon Company are showing table appointments of this character—lovely luminous things, yet very certain in their craftsmanship. There are centre pieces, candlesticks and compote dishes that belong to an age in which the niceties of these subordinate details were brought to perfection. They are a combination of rock crystal and silver, reproduced from Louis XVI designs, and others of a later English period. The glass, so hard and brilliant and crystal clear, lends itself beautifully to the delicate traceries of hand engraving, and the beauty of the silver is subtly enhanced by artistic inventions in repoussé and finely chased designs. The shapes reflect a fine reticence in line and proportion. It is interesting to know that the glass itself, so brilliant and luminous, that once could only be produced in England, is now being made here in America.

SINCE our emergence from mid-Victorian influences we have become immensely interested in all significant types of furniture. We want to know the salient characteristics that mark the different periods; we want to understand something of form and color and texture, and to recognize good examples that will satisfy our own individual needs. Our interest ranges from the simplest peasant types to the most finished products wrought by

the great cabinet-makers of the past. And yet our penchant for English furniture is very apparent. Is it due, perhaps, to a certain racial prejudice, but more probably is founded upon its suitability to the greater number of homes here in America. Certainly it would seem that it was designed for a northern people, whose lives must of necessity be spent much indoors, and who for generations had gradually developed a feeling for home comforts.

Each period of furniture making has a charm entirely its own, and in the English development of which we are now speaking, there were first the early Tudor and Jacobean pieces of oak—refectory tables, court cupboards, chests and chairs—now rare and almost priceless. Then the later developments in walnut—a wood that lent itself far better to the advancing art of the cabinet-maker. Finally, in 1724, mahogany was introduced into England and was utilized by the great designers and furniture craftsmen of

and it is a sign that we are beginning to feel not only the need for color but are attempting to glimpse the vast extent of its decorative possibilities. Its function reaches out alike to the embellishment of farmhouse and grand mansion, because it was used as a form of spontaneous expression by primitive peoples as well as by highly developed craftsmen. In its most finished form, we think of the exquisite creations which were the product of such designers as Adam, Heppelwhite or Sheraton, whose ideas were carried to fruition by Cipriani and Angelica Kauffman and the great ébénistes of France.

Furniture making has always been dominated by fashion. We must always look beyond the logical development of an art to the great events that shape our world to find the real reason for growth and the enthusiasm that generally accompanies a new style. Thus the vogue for painted furniture. It fulfills a certain need; it is an easy compromise between the old and the most modern flavor in decoration for which many are striving, and it is not beyond the reach of the modest buyer. The Orsenigo Company is producing painted furniture that senses the feeling of old pieces and reproduces them with success, though the forms are sometimes modified to suit modern conditions.

THE LOVE of color is a primitive instinct. Following close upon the heels of man's ability to construct an object came his desire to decorate it. Though his attempts were often crude, they seemed to satisfy a certain need for self expression. We find much that is interesting in the painted peasant furniture of the various countries of Europe which has followed certain traditional styles for many centuries. Much of it makes a strong appeal because it is the unaffected and spontaneous expression of simple folk who naively portray their love of bright tones and native patterns. Of this type is our own Pennsylvania Dutch furniture, which is the transplanted version of Bavarian peasant creations. The designs are bold and vigorous, although the materials and workmanship employed were generally crude, and its very simplicity has a certain charm. The furniture was well suited to the plain environment of those simple people. They made no pretensions towards luxurious living, yet their houses held many homely comforts. Cupboards, cabinets, chairs, chests, bedsteads and tables were made of the plainest materials, but they were strong and solidly built. They are adorned by little or no carving, a fact which gave greater scope and larger areas for painted embellishment. Often the background was painted one vivid tone and this surface was then separated, by painted bands, into panels. These panels became the units for designs that took the form of flowers, urns, baskets, fruit and occasionally animals and human figures.

These pieces are becoming more and more rare and difficult to find, so that it is a pleasant surprise to discover that a number of the early examples have been gathered together at the York Antique Shop. The chests are particularly pleasing, and the best efforts of the craftsman seem to have been expended upon them. There are dower chests and marriage chests, and chests intended for linens and clothing, all of which exhibit a real feeling for decorative design and color.



QUEEN ANNE WALNUT  
SECRETARY DESK FROM  
THE SHOP OF LOUIS ALLEN

the eighteenth century who found that it was far better adapted to the art of carving than walnut or oak. Chippendale was the great exponent, in his day, of wood carving and relied on beauty of form rather than color.

The eighteenth century with the towering names of Chippendale, the Adam Brothers, Sheraton and Heppelwhite became the high-tide epoch of furniture production. We still humbly walk in the paths of those glorious days of invention. There were more than two hundred and fifty cabinet-makers working in or near London, and though their names do not fall glibly from our lips as do those few master craftsmen with whom we are familiar, they seemingly could not fail in those days to produce excellent results. We may be sure that all orders were not executed for great houses or wealthy patrons. The most unpretentious homes reflected the general good taste of the times and they still remain to us as prototypes of charming, comfortable dwellings. Examples of English furniture in its many phases of development can be found in the shop of Louis Allen who has gathered together pieces that are both rare and significant.

THE INTRODUCTION of color as an expression of the furniture maker's art finally reached England after it had already been highly developed in Holland, France and Italy. The inlay of contrasting woods, the use of glazed varnishes and lacquers were beautifully exemplified, and then the simpler method of obtaining joyous color by means of the application of flat paint finally came into vogue. The traditions and decoration of painted furniture have been continuous from very early days down to our own times. Today it is immensely popular,



PAINTED COMMODE FROM  
THE ORSENIKO COMPANY



PENNSYLVANIA DUTCH  
CHEST FROM THE YORK  
ANTIQUE SHOP



# THE EDITOR'S FORECAST

THE CONCLUDING article of the series by Charles J. Connick on the beauties of medieval stained glass windows will appear in the July number. The preceding articles were printed in the December, January and February numbers, each with three color plates. The last installment is devoted mainly to those remarkable specimens of ancient glass in the cathedrals of Chartres, Bourges, Poitiers and Canterbury, and the three color plates represent scenes depicted in the windows of the Cathedral of Notre Dame at Chartres—including the great apse windows devoted to the Blessed Virgin and a portion of the Charlemagne window with the donor's medallion (The Furriers). In the autumn Mr. Connick will contribute another article dealing with modern stained glass.

ONE of the most charming figures, and one of the most neglected, in early American art is that of Matthew Pratt. He was both friend and pupil of Benjamin West and although his name is almost unknown a study of his portraits shows that he was at times the equal if not the superior of his master. Much of his life was devoted to the painting of signs in his native city of Philadelphia, a fact which his serious minded biographer, Dunlap, greatly deplores. In an article in the July issue of INTERNATIONAL STUDIO Jo Pennington defines more clearly than has been done before the outlines of this almost mythical figure. You will be introduced to a quiet, simple man, beloved by his contemporaries, who went his way quite cheerfully painting fire buckets, signs or portraits as the occasion presented. The illustrations will include four of his portraits and his famous painting of Benjamin West's "American School" in London.

"YOUTH and a mind that rides upon the seas, strong willed and pleasant, ready for tidal wave or multitudinous pearls that glow in peaceful beauty." The opening sentence of an article on Rockwell Kent in the July number, just quoted, stamps its authorship. Who but F. Newlin Price would say it just that way? "Kent, looking on life and demanding new adventure, sees no great change from time immemorial. There is still the external attribute, and, still enthroned in mortal form, writhe hate and passion, or, as the case may be, thrill love and adoration. Youth, youth unsatisfied, wondering, dreaming, questioning youth, that fain would seek the numbers to life's mystery. So then he journeys forth to write or sail or paint, and in the last he makes his record of those truths that come to him, conclusions greatly proved in his living." The reader of Mr. Price's characteristic tribute to America's stormy petrel of art will be able to follow in a measure the petrel's flight by means of the reproductions, which include some of the most striking products of Mr. Kent's brush.

THE FIRST association with the name of Goethe is, of course, *Faust*. After that one remembers him as Germany's greatest lyric poet, as dramatist, critic, economist and man of science. It is almost never that he is thought of as a draughtsman. And yet much of his creative energy, during the first half of his life, was devoted to the pursuit of art. Later, forced by his own appreciation to admit partial failure, he realized that his ability to draw was only, as he expressed it, a "little talent." But these drawings and etchings are, nevertheless, interesting in them-

selves and have also a more important place in the biography of the poet than that usually assigned to them. In an article in the July number which will be illustrated by a reproduction of one of his three etchings and of several of the drawings, Perrin Joyce gives the story of Goethe's artistic career. For students of literature as well as of art this article should be of unusual interest.

THE ANCIENT town of Elné, the Illiberis of Roman days, has been almost forgotten in modern times. Situated atop a great rock, once washed by the sea which is now three miles distant, it was an important citadel and for eleven centuries was the seat of a bishopric. Part of its twelfth-century cathedral of St. Eulalie is still standing, and it is of the beauties of this building and of its setting that Guy Eglington has written for the next issue. His article will be illustrated by many photographs of the cathedral and details of its remarkable architectural carving.

THE SNUFF BOX was one of the most conspicuous objects of personal adornment used by men from the eighteenth to the beginning of the nineteenth century. Fashion gradually converted them from homely boxes of horn and the commoner metals to art objects of very great beauty and costliness, France leading the way in this cult of the snuff box as she has done in all things concerned with the modish world. Mrs. Gordon-Stables has written an article for the July number on snuff boxes of the finest periods, in which the fascination of these boxes is conveyed to the reader through the text and reproductions of some of the most superb specimens both in private and public ownership in London.

OF THE SCHOOL of American Tonalists which was so popular in the first decade of the present century, Louis Paul Dessar is almost the sole surviving member of that group of painters who dominated the art thought, art talk of our country in that time. The canvases which these men painted demanded a cultivated taste, an esthetic appreciation almost too delicate to withstand the crude vigor of average American ideas as to what constitutes "art." The great vogue of the Tonalists inevitably passed. But there has always remained a living feeling for the school insofar as it is represented in the poetical compositions of Louis Paul Dessar, originally a "figure man" of the most formal French school and a portrait painter. How he came to change from such prose in paint to the tender, romantic lyricism of the canvases for which he has been famous for many years now will be told in an illustrated article by William B. M'Cormick in the July number.

THE NEXT article of the series *Furniture of Historic Types*, by Major Arthur de Bles, dealing with the period of Louis XIV, will appear in the July number.

THE PAINTING "Interior," by Preston Dickinson, which is reproduced on the cover of this number, is used by the courtesy of the Daniel Gallery.

Peyton B. B. B.

# A GEORGIAN VELVET

*well adapted to the Spanish Interior*



RENEWED interest in decorations of the Spanish style calls for fabrics of unusual beauty. The "grand manner" marked every phase of the Spanish Renaissance and suggested the tooled leathers, the cloths of gold, the brilliant parchments, and the wonderful altars which are associated with that period. Particularly fine were the wall hangings, flaming in color and sumptuous in effect because they had to supply warmth and richness to halls which were both princely and cold.

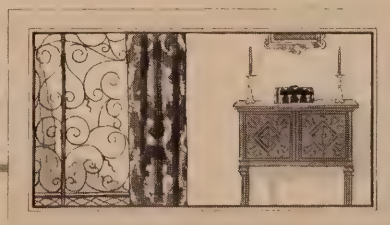
The modern decorative idea is to keep the dignity and beauty of the Spanish manner but to make it livable and harmonious as well. The velvet illustrated is of Georgian inspiration. Like the early Spanish textiles, it shows the influence of the silks and brocades of the Orient. The boldness and classic dig-

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This type of design—a lattice-like pattern with formal vases, birds and garlands—was also greatly favored for English houses in the eighteenth century. Both in its lovely tones and the silken depth of its pile, this modern velvet reproduces the beauty of its classic originals.

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## PAPER VI PLATE VI

## THE SAINTS IN ART.

## THE APOSTLES.

This drawing of St. Paul is after a Byzantine mosaic of the 11th century

[FURTHER INFORMATION ABOUT THESE SAINTS WILL BE FOUND ON THE PLATE OF THE EVANGELISTS AND IN THE TEXT OF THIS PAPER]



1. St. Andrew is always recognisable by the transverse cross upon which he is believed to have suffered martyrdom. He, like all the Apostles, also carried an open Gospel. (From a stained-glass window owned by Goldschmidt Galleries)
2. St. Paul, as a militant proselytiser to Christianity, bears a sword in a striking position, and the Gospel. His sword, in such pictures, is symbolic of his earnest fight for the doctrines of the "Master."
3. When St. Paul is depicted with the point of his sword down, it is no longer a symbol. It is an attribute as the instrument of his martyrdom. It will also be observed that, instead of the symbolic Gospel, he is bearing, as an attribute, his "Epistles" or letters to the Ephesians.

## How to Distinguish the Saints in Sacred Pictures by Their Attributes and Symbols

By MAJOR ARTHUR DE BLES

Are you going over to Europe this Season? Or do you expect to visit any of the fine Picture Galleries of this Country, e.g. METROPOLITAN MUSEUM OF ART of NEW YORK, the CINCINNATI, KANSAS CITY, WORCESTER (Mass.), SAN FRANCISCO MUSEUMS, or the CORCORAN or the WALTERS Art Galleries in Washington and Baltimore, respectively? Or any of the other Great Collections in the United States? If so, you will find it worth your while to read the following statement.

It is becoming more and more clear to those who visit the great museums of the world either in this country, where vast numbers of the finest masterpieces of bygone centuries are now congregating, or the grand old galleries of Europe, that the pleasure to be gained from the religious pictures of the 9th-16th centuries is in a great measure lost unless one is able to understand their symbolism, and to recognise the personages portrayed by the attributes and emblems which render them distinguishable. And one should bear in mind that at least seventy per cent. of all pictures painted, at least up to the middle of the 15th century, at the zenith of the High Renaissance, treated of religious subjects and were painted for churches or the private chapels of the powerful rulers of the small states into which Italy, France and Flanders were then divided.

Now, every item in the splendid altar-pieces or mural paintings depicting scenes from the lives of the Divine Trinity, of the Mother of Christ and the members of Her Family, of the Evangelists and Apostles, the Doctors of the Church, the Patron Saints, and so forth, has a symbolic meaning, the knowledge of which will increase your interest in such pictures a hundredfold.

It has been my aim to make the practical information actually required when walking through a gallery, say in Italy, so easily

accessible that no valuable time is wasted in wading through masses of descriptive matter, which, while of incalculable importance to the student in his library, is puzzling to those who want to find a concrete, definite, fact as quickly as possible.

At the end of my forthcoming monograph on "How to Recognise the Saints in Art," the reader will find a number of tables, giving the attributes of the Saints, in alphabetical order; also an alphabetical list of Saints, with their attributes, for those who wish to know what makes some particular Saint recognisable.

These lists have been made as complete as possible, and comprise, as far as we could effect that end, even the minor Saints who only appear in German or French or Flemish art in the early years of the Re-Birth, or before.

Tables of the various categories of the Holy Personages will also be found in the final section of this monograph, and in this respect it is unique, for no list as complete as this exists elsewhere as far as we are aware.

*Arthur de Bles  
Major*

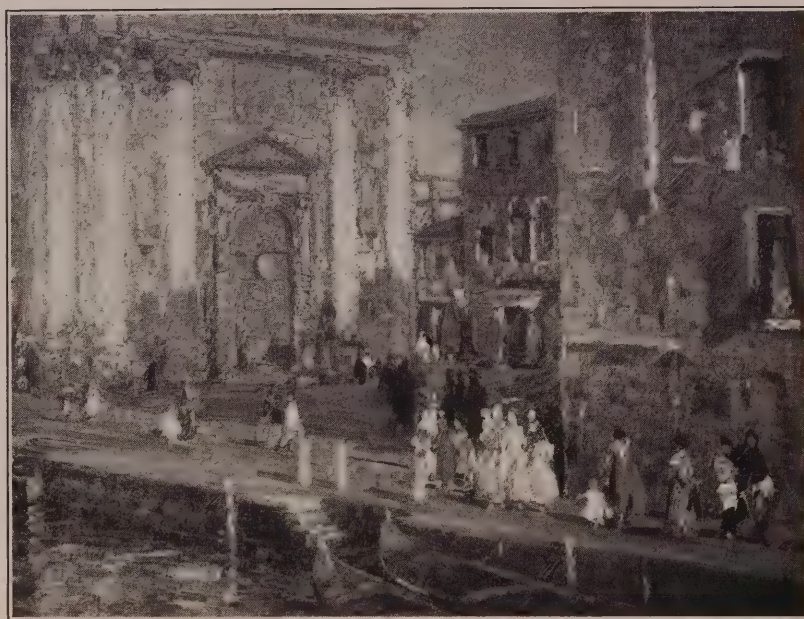
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THERE is shortly to be placed on the American market a limited edition of the two portraits illustrated herewith. The oil painting is from an original in the possession of Lieut.-Col. Frederick Pepys Cockerell, 20 Brompton Road, S. W. 1, lineal descendant of the diarist's sister Paulina. The picture is in colour, and is enclosed in a hand made frame. The medallion is in plaster in a pearwood frame under a convex glass. Each reproduction is of the exact size of the original, indistinguishable therefrom, and will be signed and numbered by the above named vendor as proof of authenticity. The picture and medallion may also be seen at the Proprietor's Stall at 4 Cavendish Lane, British Empire Exhibition, Wembley.

The picture is that referred to in the Diary of the 11th June, 1662. In the back of the frame is a facsimile of the petition in Pepys' own handwriting countersigned by James II a few days previous to his flight from England, that the arrears of £28,000 odd, sterling due to Mr. Pepys from the then government, should be paid to him. The debt is still outstanding.

The medallion signed on the back, J. Cavalier fecit A.D. 1683, is inscribed round the rim as follows SAM. PEPYS. CAR. ET. JAC. ANGL. REGIB. A. SECRETIS. ADMIRALIAE.

For further particulars of these documents, invaluable to every Pepys lover, in a form which will not be repeated, information will be given in this space shortly, when the necessary arrangements have been made for their sale in the U.S.A.

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July 3	New York	Mediterranean	Cruise	Cunard	Tuscania
July 3	New York	London	Southampton, Cherbourg	Cunard	Lancastria
July 3	New York	Bremen	Southampton	United States	Republic
July 3	New York	Hamburg	Cherbourg, Plymouth	White Star	Minnehakda
July 4	Montreal	Glasgow	Belfast	Canadian Pacific	Marloch
July 4	Montreal	Liverpool	Direct	Canadian Pacific	Montcalm
July 4	Montreal	Glasgow	Direct	Cunard	Athenia
July 4	New York	Bremen	Plymouth, Cherbourg	United States	Geo. Washington
July 5	New York	Liverpool	Queenstown	White Star	Adriatic
July 5	New York	Southampton	Cherbourg	White Star	Olympic
July 5	New York	Hamburg	Southampton, Cherbourg	Royal Mail	Ohio
July 5	New York	Greenock	Belfast	Royal Mail	Orduna
July 5	New York	Liverpool	Cobh (Queenstown)	Cunard	Carmania
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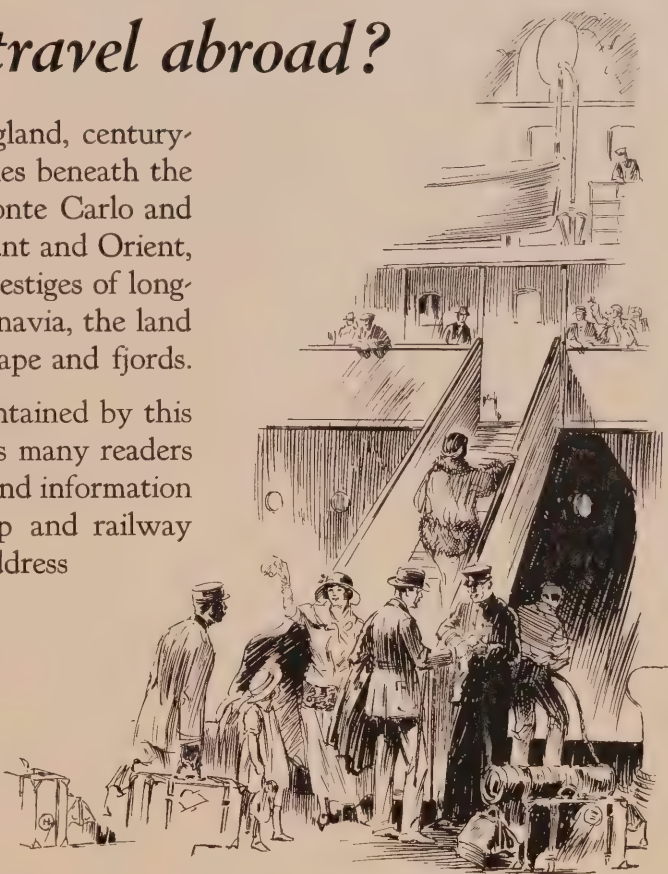
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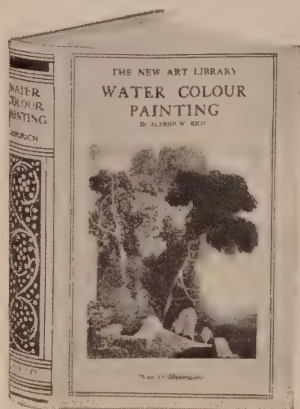
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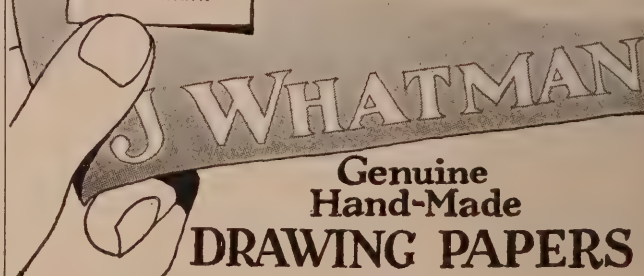
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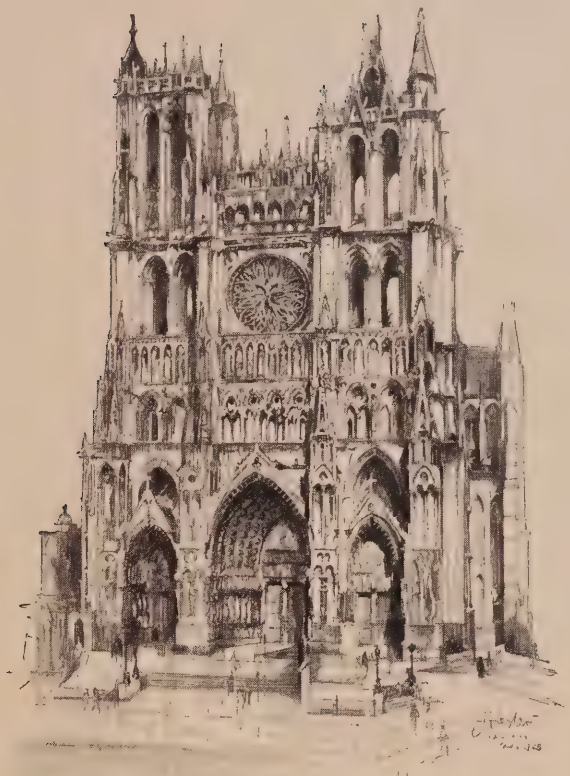
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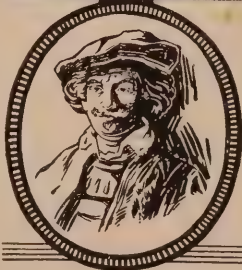
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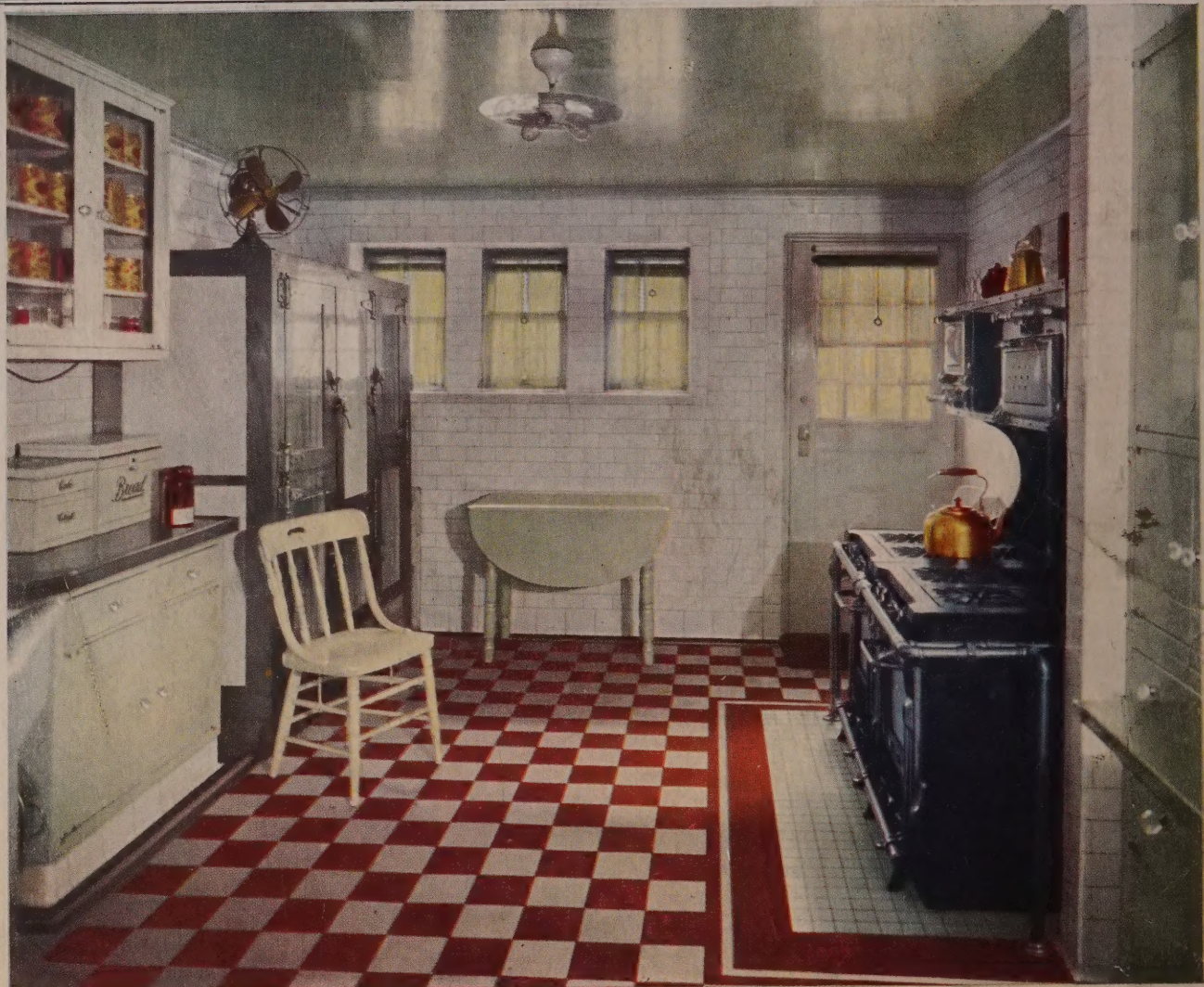
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